Why aim for the moon
when we have the stars?

AS

Thomas Brooke Esqre:

from H. Thompson

July 27th 1898

A

DESCRIPTIVE CATALOGUE

OF

FIFTY MANUSCRIPTS

FROM THE

COLLECTION OF HENRY YATES THOMPSON

Cambridge:
PRINTED BY J. AND C. F. CLAY,
AT THE UNIVERSITY PRESS.

A

DESCRIPTIVE CATALOGUE

OF

FIFTY MANUSCRIPTS

FROM THE

COLLECTION OF HENRY YATES THOMPSON

BY

MONTAGUE RHODES JAMES, LITT.D.,

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CORRIGENDUM.

In the description of No. 40 (*La Sainte Abbaye*, etc.) the suggested identification of the 'Jacques', who has written his name on the backs of the pictured pages, with Jacques d'Armagnac is shown by Mr G. F. Warner to be impossible.

The portion of the MS. now in the British Museum, Mr Warner tells us, was formerly in the possession of a Mrs Sowerby, and belonged before that to Bachelin-De Florenne (so written).

The genealogical and heraldic investigations connected with several of the MSS. in this Catalogue, particularly nos. 12, 15, 22, 25, 26, 27, 33, 35, are largely the work of Mr J. A. Herbert, of the British Museum.

CATALOGUE OF MANUSCRIPTS.

1. Biblia Sacra.

Purchased at Christie's "Stuart Sale" 6 March, 1895.

Vellum, $10\frac{1}{4} \times 7\frac{1}{8}$, ff. 473, double columns of 55 lines. Cent. xiii (1280–1300).

Bound in red velvet.

Collation: a^{16}–d^{16} e^{8}–y^{8} z^{12} || i^{12}–vi^{12} vii^{10} viii^{12} ix^{12} x^{10} xi^{10} xii^{8} || 1^{12}–3^{12} 4^{10} 5^{10} 6^{12} 7^{12} 8^{8} 9^{2} (2 cancelled) || A^{12} B^{12} C^{6}.

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Genesis—2 Maccabees including Ezra, Nehem., 1 Esdras, Gallican Psalter	3 *b*
Matthew (Evv., Paul., Act., Cath., Apoc.)	355
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At f. 473 *b* is an erased inscription

Ista Biblia..... parisius
....

The MS. was in the Tempsford Hall Library.

The miniatures, which are confined to the initials, are of the best French work of the end of cent. xiii. The grounds are pink and blue.

The vellum is very fine but not, I think, uterine.

1. f. 1. *Prologue.* Three arches, the side ones narrow and blind, with turrets over them. The central one broad, with a blue ground. Under it is Jerome (or Frater Ambrosius), as a monk, seated facing *R.* writing at a sloping desk.

2. f. 3 *b.* *Genesis.* Initial I the length of a column. Seven quatrefoils, on grounds alternately scarlet and pink. The space between half blue and half pink: dragon and ornament at top and bottom.

(*a*) Christ cross-nimbed (as throughout) holding globe horizontally divided into earth and water.

(*b*) Christ with globe on *L.*: on it a trefoil-shaped continent surrounded by water.

(*c*) Christ with His hand on a blue globe.

(*d*) Christ: on *L.* a blue globe with sun, moon and seven stars.

(*e*) Christ: on *R.* globe with two birds sitting on it.

(*f*) Christ turned to *L.* creates Eve: the usual scheme.

(*g*) Christ seated full-face with book, blessing.

3. f. 19. *Exodus.* Five Jews bare-headed face *R.* Moses in front with staff leads them to a door in a wall.

4. f. 32. *Leviticus.* Under two arches, two kneeling Jews: one holds up a lamb: small pink stone altar on *R.*

5. f. 41 *b.* *Numbers.* Moses horned with book, and Aaron bare-headed, seated on a bench. Christ speaks out of a cloud on *R.*

6. f. 55. *Deuteronomy.* Moses horned with tables speaks to four Jews on *R.* Blue ground.

7. f. 67. *Joshua.* A nimbed bearded man with scroll. Christ with book on *R.* speaks to him.

8. f. 75. *Judges.* A man in chain mail, lance, close white cap and white shield with black lion rampant (for Judah), sword at side: angel speaks to him out of a cloud.

9. f. 83 *b.* *Ruth.* Above, Elimelech in broad hat, with staff, looking down. Below, Naomi with two young sons, points up.

10. f. 85 *b.* 1 *Reg.* Eli bare-headed face *R.* speaks to Hannah kneeling face *R.*, in flat head-dress, at small altar: arches as in 4.

11. f. 97. 2 *Reg.* David, young, throned on *L.* bare-headed. Benaiah in scarlet tunic about to behead the Amalekite.

12. f. 106 *b.* 3 *Reg.* David, old and crowned in bed, head to *R.* A courtier holds the hand of Abishag and points to her.

13. f. 118. 4 *Reg.* Ahaziah in bed, head to *R.* Elijah stands over him, a scroll in his hand.

14. f. 129 *b.* 1 *Par.* A group of five male figures seated: one has a book.

15. f. 139 *b.* 2 *Par.* Under two arches; on *L.* Solomon, young, crowned. On *R.* Christ stands and speaks to him.

16. f. 152 *b.* *Ezra.* Below, under a trefoiled arch surmounted by a red roof, Cyrus with sceptre and crown points up: above, a man with a box or hod of bricks climbs a ladder: at the top a builder laying a stone.

17. f. 156. *Nehemiah.* Artaxerxes throned with a sceptre and crown. Nehemiah in blue, beardless, kneels on *R.* with covered gold cup, and wipes his eye.

18. f. 161. 1 *Esdras.* Three arches. A man in the centre sprinkles water with an asperge from a gold bucket.

19. f. 166 *b.* *Tobit.* He lies or sits on a white bed: a swallow flies away to *L.*

20. f. 171 *b.* *Judith.* Judith in flat head-dress stands over Holofernes in a white bed, and cuts his head off with a sword.

21. f. 175. *Esther.* Ahasuerus, throned above, stretches his sceptre down to Esther.

22. f. 180 *b.* *Job.* He lies, his head held up and body covered with a mantle, on a heap of earth. A friend stands at his head on *L.* and his wife speaks to him from *R.*

23. f. 190. *Psalter.* *Beatus vir.* David sits in armed chair and plays the harp.

24. f. 193 *b*. *Dominus illuminatio*. Samuel on *L*. anoints the young David, seated full-face on a throne and holding a crook, from a gold bottle. Jesse stands on *R*.

25. f. 196 *b*. *Dixi custodiam*. David seated with crown and sceptre points to his mouth.

26. f. 198. *Quid gloriaris*. Young David holding sword in *R*. hand and head of Goliath in *L*.

27. f. 198. *Dixit insipiens*. The fool, with head tied up and short cloak, carries a club and eats a cake.

28. f. 200 *b*. *Salvum me fac*. Above, Christ half length on cloud with orb: below, David crowned, nude, up to his waist in water.

29. f. 203. *Exultate*. David sits playing with two hammers on five bells: harp by him.

30. f. 205 *b*. *Cantate*. Four coped clerks sing from book on lectern: face *R*.

31. f. 208. *Dixit Dominus*. Christ seated blessing with book.

32. f. 213. *Proverbs*. Solomon crowned holding a stick sits on *L*. Rehoboam, a boy, sits on *R*. with open book. Above his head is a white curtain on a pole, looped up.

33. f. 221. *Ecclesiastes*. Solomon throned on *L*. holds up a three-branched white flower, and points *R*. to a man in blue who is on his knees and is falling backward, dead or swooning. He is probably comparing the life of a man to that of the flower, cf. Eccl. i. 4.

34. f. 223 *b*. *Canticles*. The Virgin in brown and dark purple seated holding an apple; the child in red on her lap. White curtain on each side.

35. f. 225. *Wisdom*. A throned king with sword on *L*.: on *R*. a warrior in white cap, chain mail, green shield with black lion rampant.

36. f. 232 *b*. *Ecclesiasticus*. A bearded man full face on a throne, with book, looking up at a blue cloud.

37. f. 246 *b*. *Isaiah*. In white loin cloth: he kneels with hands raised: two men standing saw his head. Red curtain on rod above.

38. f. 263. *Jeremiah*. Kneels face *R*. nimbed, two stones on his head: a man stands behind with stone raised.

39. f. 283. *Lamentations*. Jeremiah nimbed, head on hand, seated with book. A walled city (Jerusalem) on *R*. Each chapter of this book has a decorative initial.

40. f. 285. *Baruch*. Beardless, seated writes at sloping desk: he is nimbed.

41. f. 287 *b*. *Ezekiel*. Below, he lies on a white bed, head to *R*. Above, in blue cloud, Christ, beardless, half-length with book. On *R*. and *L*. are the heads of a man, a lion, an eagle and an ox.

42. f. 307 *b*. *Daniel*. A brown rock: in it Daniel, young and nimbed, stands up to his middle. Two lions' heads are seen at his waist.

43. f. 315 *b*. *Hosea*. Good initials to the Prologues. At c. i Hosea and Gomer sit on a bench: he takes her hand. Above, Christ's head is seen in a cloud.

44. f. 318 *b*. *Joel*. Bearded and nimbed, sits on *L*. with scroll. Two Jews on *R*. look at him.

45. f. 320. *Amos*. Fine initials to Prologues: at c. i. Amos, in blue mantle, with a crook, sits on a rock and looks towards Christ's head in a cloud on *L*. Below this are sheep: on *R*. a tree.

46. f. 322. *Obadiah*. Nimbed, sits full face with scroll.

47. f. 323. *Jonah*. Below, Jonah nude in the mouth of the fish, which is grey, and emerges from green water: above, Nineveh, a towered and walled city.

48. f. 323 *b*. *Micah*. Nimbed, on seat, with scroll.

49. f. 325 *b*. *Nahum*. Nimbed, seated, with scroll: two Jews on the same seat, on *R*.

50. f. 326 *b*. *Habakkuk*. Beardless, stands between two trees, holding loaves in his lap. An angel in red in air clutches his hair. See the History of Bel and the Dragon.

51. f. 327 *b*. *Zephaniah*. Nimbed, sits with scroll on bench: Christ's head in cloud on *R*.

52. f. 329. *Haggai*. Under canopy, nimbed, standing, with scroll.

53. f. 329 *b*. *Zechariah*. Nimbed and hooded, stands with scroll under canopy.

54. f. 333 *b*. *Malachi*. Nimbed, bearded, sits holding scroll. Two hooded men sit on *R*.

55. f. 335. 1 *Maccabees*. With prologues of Rabanus, addressed to Lewis and to Gerold. A beardless man (Mattathias) with raised sword about to slay a kneeling man who faces *R*. and holds a dish with a pig's head in it. See 1 Macc. ii. 24.

56. f. 347. 2 *Maccabees*. Under two arches. A seated Jew in peaked cap gives a letter with dependent seal to a kneeling messenger in scarlet with a staff, and a bottle at his girdle: above his head is a white curtain on a pole. See 2 Mace. i. 1.

57. f. 355. *Matthew*. Jesse asleep in white bed, head to *L*. with blue mantle over him: he has a peaked cap. Two trefoiled arches above, and two white curtains. On *L*. from the pillow springs a Jesse tree containing three figures in lozenges, a king, the Virgin, and Christ with book.

58. f. 366 *b*. *Mark*. Young, standing with book: a winged lion with scroll below his feet.

59. f. 374. *Luke*. Under two arches: Zacharias in white chasuble over blue, bare-headed, faces *R*. On *R*. a small altar: a demi-angel above it.

60. f. 386 *b*. *John*. Young, stands holding a book under a canopy: eagle with scroll below his feet.

61. f. 395 *b*. *Romans*. Paul holding cross, seated: on *R*. two Jews seated.

62. f. 400. 1 *Cor*. Paul seated with sword, point downwards.

63. f. 404 *b*. 2 *Cor*. Similar, the sword is on his left.

64. f. 407 *b*. *Gal*. With sword in *L*. book in *R*. hand.

65. f. 409. *Eph*. Sword in *R*. hand.

66. f. 410 *b*. *Phil*. Sword, point upward, in *R*. book in *L*. hand.

67. f. 411 *b*. *Col*. On armed throne, sword in *R*. hand, point upward.

68. f. 412 *b*. 1 *Thess*. On throne, sword point upward in *R*. book in *L*. hand.

69. f. 413 *b*. 2 *Thess*. Similar: sword point down.

70. f. 414. 1 *Tim*. Sword in *L*. hand, point down: *R*. hand raised.

71. f. 415 *b*. 2 *Tim*. Sword, point up, in *R*. hand, *L*. on breast.

72. f. 416 *b*. *Titus*. Sword, point resting on seat, *R*. hand raised.

73. f. 417. *Philemon*. On throne, sword point upward in *R*., *L*. hand raised.

74. f. 417. *Hebrews*. Sword sheathed, point down, in *R*. hand. A Jew seated on *R*. speaks.

75. f. 421. *Acts*. The Ascension. Virgin with book, and four apostles on *L*.: Peter with key, and five apostles on *R*. Christ's feet seen in cloud.

76. f. 433. *James*. Stands with scroll under canopy. Walled city above.

77. f. 434 *b*. 1 *Pet*. Peter throned, with key in *L*. hand, *R*. hand raised.

78. f. 435 *b*. 2 *Pet*. Seated with key in both hands. A dragon which forms the initial crosses his body.

79. f. 436 *b*. 1 *John*. Young, seated full face, writes on scroll at desk.

80. f. 437 *b*. 2 *John*. Seated, holds a scroll in front of him: the initial crosses his body.

81. f. 437 *b*. 3 *John*. Seated, holds scroll in both hands towards *L.*: the initial crosses his body.

82. f. 437 *b*. *Jude*. Stands holding book.

83. f. 438 *b*. *Apocalypse*. John sits writing at desk, turned to *R*. He is surrounded by a pile of towered buildings, five in number (standing for the Seven Churches).

2. Biblia Sacra.

Purchased from B. Quaritch, March 1893.

Uterine vellum, $5\frac{5}{8} \times 3\frac{9}{16}$, ff. 578, double columns of 45 lines. Cent. xiii (1260).

Binding, original wooden boards, with fragment of blue silk cover: formerly had two clasps.

Collation: $i^2 \| a^{24} b^{24} c^{24}$ (23 supplied later) d^{24}–n^{24} (11–15 supplied) o^{24}–x^{24} $y^{20} \| A^{24} B^{22}$ (+22*) $C^4 D^2$.

The supplied leaves are of a thicker vellum, and are well written in a paler ink, by a hand of cent. xv. The writing of the original scribe is most beautiful; the ornament good, but the pictures too small to be successful.

A Litany at the end of the volume, which will be described in detail, seems to point to Fécamp as the place where the book was written.

Contents:

I. Prologue. Genesis—2 Par.
(The Prayer of Manasses is attached to the end of 2 Par. without any title or break.
Ezra, Nehemiah, 1 Esdras, Tobit, Judith, Esther, Job.
Gallican Psalter.)
Proverbs—2 Maccabees.
Evv., Paul., Act., Cath., Apoc.
At the end of the Apocalypse are five memorial lines on the Eusebian Canon, with a short preface. On the same page is Prologus in Apocalipsim . . . . . 523 *b*
Johannes apostolus—doctrina seruentur
Isti versus utiles sunt ad retinendum memoriter nomina et ordinem librorum biblie 524
Sunt Genes. Exo. Le. Nu. De. Josu. Ju. Ruth. Re. Par. Es. Nee.
These lines have an interlinear gloss.

Isti versus valent ad sciendum quot capitula quilibet liber
habeat 524
quinquaginta. exo. xl. Leuiticus xxvii
Genesis mnus. Exo. decem. Le. vigen. dat et
epta idem est quod vii.
epta.
This is corrupt: probably what is meant is
L. Genesis, minus Exo. decem, etc.

II. Interpretationes nominum . . . . . f. 526
Table of Epistles and Gospels for the year 573
Litany . . . . . 576 *b*
Prologus in Epist. Pauli ad Romanos (cent. xv, xvi) . . 577 *b*
Primum queritur quare post evangelia.

Among the Feasts for which Epistles and Gospels are given are

Marcellus (before Agnes).
Inventio Stephani et sociorum eius.
Maurice.
Remigius.
Leodegari.
iiii^or^ coronatorum.

In the Litany we have:

Apostle, Marcialis: *Martyrs*, Benignus, Romanus, Antoninus, Cucuphas, Symphorian, Leger, Golgonius, Frothmundus, Edmund, Gemini (Les Saints Jumeaux of Langres): *Confessors*, Taurinus, Mello, Aquilinus, Julian, Audoen, Romanus, Wulfram, Patrick, Laudus, Flavian, Candidus, "Loddoni," Edward, John, Philibert, Columban, Wandregisil, Walaric, Cuthman, Sydonius, Majolus: *Virgins*, Petronilla, Anastasia, Austroberta, Pascasia, Genovefa, Affra, Berta, Moderana.

Of these, Romanus may be the Antwerp martyr of 14 March or the Roman martyr of 9 August. Antoninus of Plaisance 5 July. Cucuphas 25 July.

Golgonius? = Gorgonius of Tours, 11 March.

Frothmundus of Coutances, 24 October.

Taurinus is of Évreux, Mello of Rouen, Aquilinus of Évreux.

Flavian may be of Châlon-sur-Saône or of Autun, Candidus of Maestricht (?): Loddoni? = St Louis: Walaric of Picardy, 1 April: Cuthman is the rarest of all. He is a strange saint who lived at Steyning in Sussex (the Bollandists wrongly say in Normandy), and also was honoured at Fécamp, which had lands at Steyning.

Another point which shows that the Litany is for monastic use is the fact that St Benedict is invoked twice.

The occurrence of Cuthman seems to fix the provenance to Fécamp: but it is certain that the book comes from somewhere in Normandy: Frothmund, Taurinus, Mello, Aquilinus, Romanus Conf., Laudus, Austroberta are all Norman saints.

1. f. 1. *Prologus.* Monk in white writing at desk.

2. f. 4 *b.* *Genesis.* Seven medallions with blue ground: (1) Christ holds whitish globe, (2) He stands on water: land *R.* and *L.*, clouds above, (3) He stands between trees, (4) He sets the sun in a cloud and holds the moon, (5) He stands in water: fish in it, birds on *R.*, (6) He creates Eve, (7) He sits blessing and holds the divided globe.

3. f. 25 *b.* *Exodus.* Moses leads two men to door on *R.*

4. f. 42 *b.* *Leviticus.* Two Jews kneel: one offers lamb at altar. Christ's head above.

5. f. 54. *Numbers.* Moses, horned, kneels: tree on *R.* Christ's head above it.

6. f. 71. *Deut.* Gone.

7. f. 86 *b.* *Jos.* Kneeling man with scroll: Christ's head above.

8. f. 97. *Judges.* Two Jews in peaked caps kneel: Christ's head on *R.*

9. f. 108. *Ruth.* Elimelech walks to *R.* in hat, cloak on stick over shoulder, staff in hand: below, Naomi with the two boys under her cloak.

10. f. 110 *b.* 1 *Reg.* Hannah kneels at altar with lamp over it: a man stands behind her.

11. f. 126. 2 *Reg.* Benaiah about to behead the Amalekite.

12. f. 138. 3 *Reg.* David in bed, crowned: a courtier presents Abishag.

13. f. 152 *b.* 4 *Reg.* Ahaziah in bed, crowned: Elijah speaks to him.

14. f. 166. 1 *Par.* A group of four seated men.

15. f. 179 *b.* 2 *Par.* Solomon, crowned, kneels with lamb at altar: Christ's head above.

16. f. 195. *Ezra.* Below, Cyrus, crowned, points up: above, a man on a ladder with box of bricks: at top a mason with plummet and trowel.

17. f. 199 *b.* *Neh.* Nehemiah on *L.* with cup, and hand to face: Artaxerxes throned on *R.*

18. f. 205. 1 *Esdr.* A man in tunic with bucket and asperge.

19. f. 211 *b.* *Tobit.* Reclining, head to *L.*, a swallow flying to *R.*

20. f. 215. *Judith.* Beheading Holofernes in bed.

21. f. 221. *Esther.* Ahasuerus, throned, stretches down his sceptre to Esther standing below.

22. f. 227. *Job.* Seated in mantle: his wife on *R.* in flat head-dress speaks to him.

23. f. 238. *Psalms.* *Beatus vir.* David, crowned, sits playing the harp.

24. f. 241 *b.* *Dominus illuminatio.* Samuel on *L.* anoints David, seated full-face: Jesse on *R.*

25. f. 244. *Dixi custodiam.* David kneels and points to his mouth: tree on *R.*: Christ's head above it.

26. f. 246 *b.* *Dixit insipiens.* The Fool bald-headed, with club, eating a cake.

27. f. 249. *Saluum me fac.* Below, David nude, crowned, in water: above, Christ half-length, blessing, holding the divided globe.

28. f. 252. *Exultate.* David plays on two bells with two hammers: harp below them.

29. f. 254 *b.* *Cantate.* Three coped priests singing from book on lectern on *R.*

30. f. 257 *b.* *Dixit Dominus.* The Father and Son seated with books: the Dove between them.

31. f. 263 *b.* *Proverbs.* Solomon seated: his *L.* hand on the head of the small Rehoboam, a green rod raised in his *R.* hand.

32. 272 *b.* *Eccl.* Solomon seated, holding a green fleur-de-lys and pointing to a dying or swooning man in blue on *R.*

33. f. 275 *b.* *Cant.* The Virgin on a throne holding the child, and an apple.

34. f. 277 *b.* *Wisd.* Solomon seated, with naked sword: a warrior on *R.* with shield with displayed eagle on it.

35. f. 283 *b.* *Ecclus.* A bearded man with book, seated, looking up: *L.* hand raised.

36. f. 301. *Isaiah.* Miniature not painted in.

37. f. 321. *Jer.* Kneels, face *R.*, a man with stone in hand behind him.

38. f. 343 *b.* *Lam.* Jeremiah standing, hand to face.

39. f. 345 *b.* *Baruch.* Sits writing at desk.

40. f. 348 *b.* *Ezek.* Sleeping on bed, head to *L.*: above, the heads of the four beasts.

41. f. 370. *Dan.* Full-face, young, standing in a pit in a rock: two green lions' heads at his middle.

42. f. 378 *b.* *Hosea.* Stands, face *R.*, with raised hand.

43. f. 381 *b.* *Joel.* Speaks to a man on *R.*

44. f. 383. *Amos.* Stands with book.

45. f. 385. *Obadiah.* With book: a man on right.

46. f. 385 *b.* *Jonah.* Below, Jonah nude, in green fish's mouth: above, the city Nineveh.

47. f. 386 *b.* *Micah.* Speaks to one on *R.*

48. f. 388. *Nahum.* Similar.

49. f. 390. *Habakkuk.* Holding scroll.

50. f. 390 *b.* *Zephaniah.* Stands with raised hand.

51. f. 392. *Haggai.* No picture.

52. f. 392 *b.* *Zechariah.* Stands under canopy.

53. f. 395 *b.* *Malachi.* Stands with raised hand.

54. f. 397. 1 *Macc.* Mattathias with sword about to slay a kneeling man who holds a bowl containing a pig's head.

55. f. 410. 2 *Macc.* The foremost of two Jews in peaked caps on *L.*, standing, gives a scroll to a man in tunic with raised hand.

56. f. 419 *b.* *Matt.* Jesse in bed, head to *R.* From his feet springs a tree containing half-length figures of two kings and Christ, beardless, with book.

57. f. 432 *b.* *Mark.* Stands in front of a blue tower, holding scroll.

58. f. 441. *Luke.* Zacharias, hooded, with censer: altar in centre: angel on *R.*

59. f. 455 *b.* *John.* Seated in front of a tower, with book.

60. f. 466 *b.* *Rom.* Paul with scroll, standing.

61. f. 472. 1 *Cor.* With sword, point up.

62. f. 477 *b.* 2 *Cor.* With book.

63. f. 481. *Gal.* With scroll.

64. f. 482 *b.* *Eph.* Similar.

65. f. 484 *b.* *Phil.* Seated with sword, point up.

66. f. 485 *b.* *Col.* Similar.

67. f. 487. 1 *Thess.* Standing, with sword, point up.
68. f. 488. 2 *Thess.* Seated, with scroll.
69. f. 488 *b.* 1 *Tim.* Standing, with scroll.
70. f. 490. 2 *Tim.* As 67.
71. f. 491. *Tit.* Similar.
72. f. 491 *b.* *Philem.* Similar.
73. f. 492. *Heb.* On *L.* speaks to two Jews on *R.*
74. f. 496 *b.* *Acts.* The Ascension: Peter and two apostles on *L.*, Virgin and two apostles on *R.*, Christ's feet above.
75. f. 511 *b.* *James.* Stands with scroll.
76. f. 513. 1 *Peter.* Stands, with key in *R.* hand.
77. f. 514 *b.* 2 *Peter.* Similar: key in *L.* hand.
78. f. 515. 1 *John.* Sits writing, face *R.*
79. f. 516 *b.* 2 *John.* Sits with scroll, face *R.*
80. f. 517. 3 *John.* Stands and gives scroll to messenger in close white cap.
81. f. 517. *Jude.* Stands with scroll, under canopy.
82. f. 518. *Apoc.* John sits writing: face *R.*, four towers behind him.

3. Biblia Sacra.

Formerly the property of J. B. Yates, Esq.

Vellum, $14\frac{1}{4} \times 9\frac{3}{4}$, ff. 511, double columns of 52 lines. Cent. xiii in a magnificent hand.

Modern calf binding with gold tooling, over wooden boards.

Collation: a^{16} (wants 4)–k^{16} l^{18} m^{12} n^{20} o^{14} p^{6} ‖ i^{16}–xv^{16} xvi^{14} xvii^{16} xviii^{12} (wants 12) ‖ + 1.

The work is French, and of fine quality, though not so good as that in the Tempsford Hall Bible.

Contents:

Prologues. Genesis—2 Maccabees.
(The Prayer of Manasses follows 2 Par. without a break.
Esdras i, ii, iii, Ezra, Neh., 1 Esdr.
Gallican Psalter.)
Evv., Paul., Act., Cath., Apoc.
Interpretationes nominum in three columns.

On the fly-leaf at the end is a xvth cent. inscription:

Hic est ordo legendi libros biblie in ecclesia et in Refectorio. In aduentu domini usque ad natiuitatem legitur Ysaia propheta. Et post Solempnitates natalis leguntur epistole pauli usque ad septuagesimam. In lxx^{ma} incipiuntur quinque libri moysi et leguntur usque ad passionem domini. In tempore uero passionis, sc. dominica ante Ramos palmarum, legitur Je*remias* usque ad pascha. Et post octauas pasche usque ad pentecostem in prima quindena leguntur actus apostolorum. In secunda epistole canonice. In tertia apocalypsis usque ad pentecostem. Ab octauis pentecostes usque ad kalendas

augusti legitur de libro Regum. Et post leguntur libri sapiencie sc. parabole et ecclesiaste et libri canticorum usque ad kal. septembris, in quibus sci*encia* potest perpendi. Post libros sapiencie legitur Iob et post de thobia: de istis duobus usque ad kal. Oct., in quibus duobus abstinencia et paciencia omnimodi potest inveniri alternatim. Postea legitur de Judith et Hester et de libro machabeorum usque ad kal. Nov. Et post de ezechiele et de paruis prophetis usque ad aduentum domini.

Hence it is plain that this bible belonged to a monastery, and on the verso are the remains of a press-mark : ꝑ · t*er*cia · bib*lia*.

The drawing of faces is not particularly fine : colour excellent : reticulated grounds, pink and blue, are common.

1. f. 1. *Prologue.* A black monk on red seat, face *R.*, writes at sloping desk.

2. *Genesis.* Gone.

3. f. 21. *Exodus.* Moses, horned, with rod pointing down, stands in water and points two Jews to *L.*

4. f. 36. *Levit.* A kneeling Jew holds up a lamb towards a dark altar on *R.*

5. f. 46. *Num.* Moses horned, kneeling, faces *R.*: Christ's head in a cloud on *R.*: a brown hillock below it.

6. f. 61. *Deut.* A red table in centre: on *L.* a Jew facing *R.* stands at it: on *R.* Moses, horned, holds the Tables of the Law upon it, facing *L.*

7. f. 74 *b.* *Jos.* A Jew kneeling, face *R.* towards Christ's head in a cloud.

8. f. 83 *b.* *Jud.* A similar picture : two Jews instead of one.

9. f. 93 *b.* *Ruth.* Above, Elimelech in pointed cap, stick and cloak on shoulder, walks to *R.*: below, Naomi in flat head-dress stands facing *R.* with *L.* hand held up.

10. f. 95. 1 *Reg.* Elkanah standing and Hannah kneeling : faces towards an altar on *R.*

11. f. 108. 2 *Reg.* Benaiah with raised sword clutches the hair of the Amalekite, who kneels facing *R.*

12. f. 119. 3 *Reg.* David crowned, in bed, head to *L.*, with raised arms: at the foot stands Abishag in scarlet, presented by a beardless courtier.

13. f. 131 *b.* 4 *Reg.* Ahaziah, crowned, falls (horizontally) out of a tower.

14. f. 143 *b.* 1 *Par.* Three men, seated on a red settle, converse.

15. f. 154 *b.* 2 *Par.* Solomon, kneeling, holds up a lamb: on *R.* is an altar, and above it Christ's head in a cloud.

16. f. 168 *b.* *Ezra.* Below, Cyrus, crowned, looks up: above, full-face, in front of a tower, a man with a basket of stones on his shoulders, held by two cords. In the tower, a man with one hand up and the other down.

17. f. 172. *Neh.* Artaxerxes crowned, on *L.*, takes a covered green cup from the hands of the kneeling Nehemiah.

18. f. 177 *b.* 1 *Esdr.* A man in long robes with bucket and aspergillum: altar on *R.*

19. f. 183. *Tobit.* Reclining, head to *L.*, a white bird flies away to *R.*: a green nest in *R.* upper corner.

20. f. 187. *Judith.* Beheads Holofernes crowned, in bed, head to *L.*: white curtains above.

21. f. 192. *Esther.* Under a canopy, Esther kneels to Ahasuerus, throned. The lower half of the initial is decorative.

22. f. 197. *Job.* In mantle, head bound up, sits on *L.*: his wife speaks to him.

23. f. 206 *b*. *Psalms*. *Beatus vir*. David, young, crowned, seated playing a harp.

24. f. 210. *Dominus illuminatio*. David, kneeling, points to his eye: Christ's head in cloud on *R*.

25. f. 212. *Dixi custodiam*. Similar: David points to his mouth.

26. f. 214 *b*. *Dixit insipiens*. Bald fool, in tunic, with club and white cake or ball.

27. f. 216 *b*. *Saluum me fac*. Below, David crowned, nude, in water: above, Christ, half-length with divided globe, blessing.

28. f. 219. *Exultate*. David playing on three bells with two hammers.

29. f. 221 *b*. *Cantate*. Three priests in copes, singing from an open book on a Y-shaped lectern with two lions' heads.

30. f. 224. *Dixit Dominus*. The Father and Son on an arched red seat, with books: the head of the Dove vertically descending from cloud between them.

31. f. 230. *Prov*. Solomon seated, crowned, with birch: Rehoboam sits on *R*. with book: his body stripped.

32. f. 232. *Eccl*. A nimbed man, seated, holding book and scroll.

33. f. 240 *b*. *Cant*. The Virgin crowned, and child, seated.

34. f. 242. *Wisd*. A crowned king seated on *L*. delivering a sword, point up, to a kneeling warrior in mail, casque, purple surcoat, and blue shield with white cross.

35. f. 247. *Ecclus*. The Church crowned, seated full-face in gold robe with blue mantle over it: in her extended hands she holds a cross, and a gold church.

36. f. 262. *Isaiah*. Isaiah stripped, kneeling with crossed hands: a man on *L*. saws his head with a frame-saw.

37. f. 279 *b*. *Jer*. A man in scarlet with lap full of stones, about to stone Jeremiah, nimbed, who kneels on *R*.

38. f. 300. *Lam*. Jeremiah nimbed, seated with hand to face: a polygonal blue city with red roofs on *R*.

39. f. 302. *Baruch*. Baruch in peaked cap writing at desk.

40. f. 305. *Ezek*. Reclining on a white bed, head to *L*.: above, in clouds on *L*. the heads of man and lion: on *R*. those of ox and eagle.

41. f. 325. *Dan*. Daniel up to his middle in a brown rock, caressing the heads of two lions.

42. f. 333. *Hos*. Nimbed, seated, about to embrace Gomer, who sits on the same seat.

43. f. 336. *Joel*. Nimbed, seated, holds scroll across his body.

44. f. 337 *b*. *Amos*. Seated, with hand to face: sheep feeding, and tree on *R*.

45. f. 340. *Obadiah*. In peaked cap, reclining, head to *R*., an angel speaks out of cloud on *L*.

46. f. 340 *b*. *Jonah*. Below, he escapes, nude, from the mouth of a fish spouting water on *L*.: above, the tower of Nineveh.

47. f. 341. *Micah*. Nimbed, seated with scroll.

48. f. 343. *Nahum*. In peaked cap, stands with raised hand: a falling tower on *R*.

49. f. 344. *Hab*. In tunic, holding a cloth full of loaves, and a jug: an angel from a cloud on *L*. about to clutch his hair.

50. f. 345. *Zeph*. Nimbed, seated with scroll.

51. f. 346 *b*. *Hagg*. Standing under canopy, with scroll.

52. f. 347. *Zech*. Nimbed: a similar picture.

53. f. 350 *b*. *Mal*. Nimbed, seated with scroll.

54. f. 352. 1 *Macc*. A man in close white cap, with sword, clutches the hair of a

nimbed man kneeling on *R.*, holding a bowl with a pig's head in it. The good and bad men have changed places here. (Cf. MS. 37 miniature 25.)

55. f. 364 *b*. 2 *Macc.* A crowned man seated on *L.* gives something (which ought to be a letter) to a kneeling messenger with lance and bottle at girdle.

56. f. 373 *b*. *Matt.* Jesse in peaked cap, reclining, head to *L.* From his loins springs a tree containing three half-length figures, a king, the Virgin, crowned, looking down, and Christ blessing.

57. f. 386. *Mark.* Nimbed, in single dark red garment, with book, stands under canopy.

58. f. 394. *Luke.* Zacharias bare-headed, in cope, kneels at altar: on *R.* an angel in an alb, with book, speaks.

59. f. 407. *John.* As Mark, but in blue.

60. f. 416 *b*. *Rom.* Paul seated, with sword, point up, and scroll.

61. f. 421 *b*. 1 *Cor.* An apostle (not like Paul) seated, holds a scroll across himself.

62. f. 426. 2 *Cor.* An apostle, seated, holding up a scroll.

63. f. 429. *Gal.* Seated, full-face, with scroll.

64. f. 430 *b*. *Eph.* From a white embattled tower in two stages, a man gives a scroll to a kneeling man in white, nimbed.

65. f. 432 *b*. *Phil.* Paul seated, with sword, point up.

66. f. 433 *b*. *Col.* Similar: he turns to *L.*

67. f. 434 *b*. 1 *Thess.* He holds scroll, and rests the point of his sword on his bench.

68. f. 435 *b*. 2 *Thess.* He holds scroll.

69. f. 436. 1 *Tim.* He holds sword, point up, and book.

70. f. 437 *b*. 2 *Tim.* Sword on shoulder, *L.* hand raised.

71. f. 438 *b*. *Tit.* Book, and sword, with point on bench.

72. f. 439. *Philem.* A man in an arched opening in a domed red building, gives a scroll to one kneeling on *R.*

73. f. 439. *Heb.* On *L.*, Paul stands, with sword: on *R.* a Jew, with hand on beard.

74. f. 443. *Acts.* A group of a Jew, the Virgin, nimbed, and two apostles.

75. f. 456. *James.* Standing under canopy, with book.

76. f. 457. 1 *Peter.* Peter seated, full-face, blessing, with key: he wears red conical tiara and blue chasuble, over pink garment, over white alb.

77. f. 458 *b*. 2 *Peter.* Bare-headed, stands blessing, with book.

78. f. 459 *b*. 1 *John.* Sits writing at desk.

79. f. 460 *b*. 2 *John.* Sits, with scroll: he is bearded.

80. f. 460 *b*. 3 *John.* Similar.

81. f. 461. *Jude.* Stands with book, under canopy.

82. f. 462. *Apoc.* John sits writing, surrounded by seven towers.

4. Biblia Sacra ("The Bentivoglio Bible").

Purchased from B. Quaritch, June 1895.

Vellum, $11\frac{3}{8} \times 8\frac{1}{8}$, ff. 558, double columns of 43 lines. Cent. xiv. Italian. Modern morocco binding.

Collation: a^4 ‖ i^{12} ii^{12} iii^{10} iv^{12}—xxiv^{12} xxv^{16} xxvi^4 ‖ 1^{12}—20^{12} 21^8. ff. 1—4 are blank.

Contents:

Prologue. Genesis—2 Macc.
(The Prayer of Manasses follows 2 Par. without a break.
Ezra, Nehem. (Esdr. ii.), 1 Esdras (Esdr. iii.).
Gallican Psalter.
The Prayer of Solomon follows Ecclus.)
Evv., Paul., Act., Cath., Apoc.

On many of the illuminated pages the arms of Bentivoglio occur, with the eagle displayed, granted to the family by the Emperor Maximilian: as far as I can see they are in every case painted in over an erasure. Certain grotesque figures have also been inserted in the borders, in a very much more developed style than the pictures of the original artist, who was, I take it, either a Franciscan, or employed by a Franciscan house.

The series of subjects is very much that which occurs in the French Bibles: but the artist is here an Italian. The execution is heavy but good. The burnished gold, of which there is a good deal, has cracked off to a considerable extent.

1. f. 5. *Prologue. Initial.* A monk seated at a desk gives a scroll to small figure in pink on *R*.

In the border are two medallions without backgrounds:

2. St Francis kneels with hands out at the foot of a rugged pink crag: above it is a six-winged seraph—not, as is usual, on a cross. This represents St Francis receiving the stigmata: his hands are pierced.

3. St Francis standing: a tree on *R*. Under it stands a stork: on it are three birds: two more fly towards it from *R*. This is St Francis preaching to the birds: his hands are pierced.

The arms are inserted in a medallion: and two fine nude figures of men are also inserted.

4. f. 9. *Genesis.* Initial with nine subjects, eight in medallions (*a*—*g*, *i*): the other (*h*) under a trefoiled arch: the grounds alternately gold and blue.

a. Christ half-length (as in the others) holds globe, divided horizontally into blue and brown.

b. He stands between clouds.

c. A tree on His *R*.

d. Hand raised to sun and moon in cloud.

e. Bird on *L*. hand, two beasts on *R*.

f. Adam reclining on *R*.

g. He stands blessing.

h. The Crucifixion, with the Virgin and St John.

i. The Paschal Lamb, cross-nimbed, with long double cross.

There are two medallions in the border: between them a large blue horned owl.

5. Tree in centre with human-headed serpent coiled round it: Adam on *L*. Eve gives him the apple: on *R*. Adam and Eve look up to Christ's head in the sky.

6. *L.* an angel in yellow over red with raised hand: tree in centre: on *R.* Adam and Eve walk to *R.*

The arms and two baboons, well drawn, are inserted in the *R.* border.

7. f. 30. *Exodus.* Moses seated, nimbed, talks to two men on *R.*

In the lower margin are two half-lengths of Franciscan friars each holding a scroll with what are meant for musical notes.

A cat and dog and the arms are inserted.

8. f. 43. *Leviticus.* Moses seated on gold cushion in a building: an angel (half-length) speaks from over door on *R.* Outside the initial is a Franciscan friar.

Below, two stooping men face each other, each holding a round vessel with a spout in the side whence water flows.

9. f. 59. *Numbers.* Moses horned stands on a dragon and looks up: above under an arch Christ half-length speaking.

Two half-lengths of men below: a black fly inserted.

10. f. 76 *b.* *Deut.* On *L.* Moses stands with rod. On *R.* water. The two foremost of four warriors with round gold shields, chain mail and surcoats, stoop forward with bowls in their hands: the two others stand holding lances.

Below, two half-lengths of nimbed prophets with scrolls.

11. f. 92 *b.* *Jos.* Moses, old, lies in bed, head to *L.*, a white curtain behind: above it Joshua stands, face *L.* Christ beardless (head and arm only seen) speaks from *L.* A grey friar with book outside the initial.

Below, two men in handsome dresses.

12. f. 103 *b.* *Judges.* Below, Joshua lies in bed, head to *L.* A turbaned man holds his hand, four other men raise their hands toward the head of Christ above on *L.* In the border two half-lengths of men. A cock and a red and black beetle inserted.

13. f. 115. *Ruth.* At the foot of a dark rock Naomi carrying a child and leading another who has a stick, to *R.*: at the top, Elimelech in hat, hairy garment and pink tunic, stick over shoulder with white cloth on it, looks down: tree on *R.*

Two crested birds inserted below.

14. f. 117. *Prol. in libros Regum.* A beardless nimbed man holding a book.

15. f. 118. 1 *Reg.* Eli, old, in red, kneels at white altar in a building: on *L.* two nimbed women.

Two storks in the border, one repainted.

16. f. 133 *b.* 2 *Reg.* Saul in mail, crowned, falls forward to *R.* on a spear: a man in red lays hands on him: tree and rock on *R.* Two deacons half-length, and the arms, rudely drawn, in border.

17. f. 146 *b.* 3 *Reg.* David crowned in bed, head to *L.* A man at head and foot: white curtain across: Abishag bends toward David.

In border, two nimbed tonsured men with staves: arms *gules*, an eagle displayed, checky of *arg.* and *sa.* and the initials Ī • R̄. A figure with book outside initial.

18. f. 161. 4 *Reg.* Ahaziah falls headlong out of a domed tower, in which a man is seen.

Two green storks in border.

19. f. 175. 1 *Par.* A crowd of seventeen men, standing: the central figure has a book.

Two green parrots in border.

20. f. 188 *b.* 2 *Par.* Solomon, with six men behind him, kneels facing *R.* at white altar in building.

In border: a grotesque peak-headed man with sword: below, a man blowing a trumpet at a dragon on a rock on *L.*

21. f. 204 *b*. *Ezra*. A tower: at bottom under arch, Cyrus, throned, looks up: above, a half-length man with a boat-shaped vessel. Two nimbed tonsured men half-length in border.

22. f. 209 *b*. *Nehemiah*. Beardless, writing at desk.

Two tonsured clerics below.

A figure with book on *L*. of initial.

23. f. 215. 1 *Esdras*. Christ bearded on *L*. lays His hand on a square brown altar: a man on *R*., *L*. hand on breast, lays his *R*. hand on the altar.

24. f. 222. *Tobit*. Nimbed, reclines, head to *L*., by a building with red dome on which sits a swallow.

Two birds in border.

Friar with book on *L*. of initial.

25. f. 226 *b*. *Judith*. Holofernes, nude, crowned, in bed, head to *L*., white curtain across. Judith clutches his crown and raises her sword. On *L*. above, Christ speaks from a cloud.

In border: nude man with shield, lance, and peaked hat, attacks a large snail.

26. f. 232 *b*. *Esther*. A tower. Ahasuerus throned in the middle stage stretches his sceptre down to Esther standing below.

Two priests in chasubles, half-length, below.

27. f. 239. *Job*. Job, nimbed, and covered with red and blue dots, lies on a mass of white drapery: his wife and three friends stand on *R*.

Stork and magpie in border.

28. f. 250 *b*. *Psalter*. *Beatus uir*. Above, Christ half-length, with open book, blessing: below, David half-length, old, crowned, plays harp.

Outside on *L*. a half-length figure in flat cap.

Two more below in flat caps and rich dresses.

29. f. 253 *b*. *Dominus illuminatio*. Half-length figure, beardless, in flat cap, points to his eye. Two half-lengths below, one with book. Grotesque on *L*.

30. f. 255 *b*. *Dixi custodiam*. A man in white cap, half-length, points to his mouth. Half-length figure on *L*. Green parrot below.

31. f. 257. *Dixit insipiens*. Fool, half-length, in red, bald, with club, and boat-shaped vessel at his mouth.

32. f. 259. *Saluum me fac*. Below, David nude in water: above, Christ beardless, half-length, with book. Two birds below.

33. f. 261 *b*. *Exultate*. David plays on four bells with two hammers: tree on *R*. Two tonsured half-lengths below.

34. f. 263 *b*. *Cantate*. A crowd of grey friars singing at lectern, face *R*. Two birds below.

35. f. 266. *Dixit Dominus*. Christ, half-length, with open book, blessing.

Below, a nimbed half-length with book, blessing.

A nude man seated with staff is inserted.

36. f. 271. *Proverbs*. Solomon throned on *L*. speaks to two nude men in white loin-cloths who kneel on a wooden platform on *R*.

Below, a king on *L*. with sceptre: a nimbed prophet on *R*. with open book. Also a bird, inserted (?).

37. f. 280. *Eccl*. Christ, seated, points to a globe which he holds: it is divided into earth and water, and has trees on it.

38. f. 283. *Cant.* Christ holding a female figure and a domed church on His *R.* arm. The figure embraces Him.

Two spotted men with clubs, shields, and short tails, in border.

On *L.* of initial an old man with a pitcher on his head.

39. f. 285. *Wisd.* Solomon, throned, full-face, with sword point up under *L.* arm, and balances.

Two tonsured half-lengths in border. Coat of arms erased but a white cross on a dark ground seems to appear.

40. f. 291 *b.* *Ecclus.* Nimbed man seated, holding scroll, gives a book to a tonsured man in green habit on *R.*

Two cranes (?) in border.

41. f. 310 *b.* *Isaiah.* Old, in white loin-cloth, bound to a saltire cross, his arms hehind the timbers. Two men have sawn him down to the middle. Below, a nimbed man with book.

42. f. 332. *Jeremiah.* On gold cushion on an arched seat, above it in air a vessel with flames or blood proceeding from it: on *R.* a tree, and over it Christ speaking from a cloud. Cf. Jer. i. 11, 13.

Below, a tonsured monk half-length: a parrot has been neatly cut out.

A figure on *L.* holding the wing and claw of a bird.

43. f. 356 *b.* *Lam.* A city in the initial.

44. f. 358 *b.* *Baruch* sits writing at desk.

Two storks in border.

45. f. 362. *Ezekiel.* Below, he reclines on a bed, head to *L.*: above, four half-length figures, human, with heads of man, ox, lion, and eagle: the 2nd and 3rd hold books.

Below, St Paul half-length with sword and book.

46. f. 385 *b.* *Daniel.* Under an arch, seated, full-face, crowned: he caresses a small brown lion: on *R.* and *L.* four more lions sitting up. Above, an angel half-length.

A king with sceptre, half-length, in border.

47. f. 395. *Hosea.* On *L.* Gomer in red, with long hair, lays her hands on the shoulder and wrist of Hosea, tonsured, in blue habit.

Two half-lengths in border.

48. f. 398 *b.* *Joel.* Seated with scroll: on *R.* a rock and two birds, green and red.

A half-length nimbed figure with open book below.

49. f. 400. *Amos.* Seated with scroll: on *R.* a cock and two wolves.

Two storks in border.

50. f. 402 *b.* *Obadiah.* Half-length, in front, he hands up a dish to three people seated full-face at a table. He is old and nimbed.

Half-length figure with open book below.

51. f. 403 *b.* *Jonah.* In blue, in the mouth of a huge brown fish in the water: a city gate on *R.*

Green parrot and another bird below.

52. f. 404 *b.* *Micah.* Seated, addresses five soldiers standing on *R.* with peaked helmets, shields and lances.

Below, a man with a long trumpet: on *L.* of initial a nude man with shield and spear.

53. f. 406 *b.* *Nahum.* Points to a falling tower with large door.

At *L.* a man with raised falchion: below, two birds.

54. f. 407 *b*. *Habakkuk*. Half-length, stick and white cloth over shoulder: a hand from above clutches his hair.

On *L*. a man in loin-cloth with book running: a dragon below.

55. f. 408 *b*. *Zephaniah*. Seated: on *R*. two men, one with hand to face, look *R*. toward a serpent and a fish, in air. (Cf. Zeph. i. 3.)

56. f. 410. *Haggai*. A tower; below, Cyrus throned points up: above, a half-length man with boat-shaped vessel and glove in hand.

Below, a dolphin, another fish, a dog's head and an eagle's head, the two last inserted.

57. f. 411. *Zechariah*. A tower: below, two women stand holding up between them a funnel-shaped vessel whence a female bust emerges: above, Zechariah half-length, beardless. Two storks in border. (Cf. Zech. v. 5—11.)

58. f. 415. *Malachi*. Two men kneel on *L*.: on *R*. a white altar: two tonsured men are speaking to those on *L*. (Cf. Mal. i. 6 sqq.)

A magpie, a tonsured half-length, and a scribbled shield below.

59. f. 416 *b*. 1 *Macc*. Alexander on horseback, crowned, with raised sword rides to meet another warrior with shield and raised sword, also on horseback.

On *L*. a friar with shield, sword and lance. Below, St Paul half-length with sword.

60. f. 430 *b*. 2 *Macc*. A nimbed beardless man seated gives a scroll to a messenger in long grey garment and red hood; a stick under his arm. A brown stork (?) in border.

61. f. 442 *b*. *Matthew*. Jesse reclining, head to *L*., nimbed: from his loins springs a tree containing four half-length figures (1) David, crowned, with harp, (2) Solomon, crowned, with scroll, (3) the Virgin with crossed arms, (4) Christ, with book, beardless.

Below, two nimbed, bearded men (like St Paul), half-length, with scrolls.

62. f. 457. *Mark*. A tower: Mark sits writing in the middle stage: below, a nimbed lion with scroll.

Below, a half-length man with crossed hands: a long trumpet proceeding from his mouth.

63. f. 466 *b*. *Luke*. Sits, with scroll on desk, and knife raised: above him, in air, the winged ox.

Two small nude men below.

64. f. 481 *b*. *John*. A tower in two stages: below, John sits with book: above, the eagle pecking a green mound on which it stands.

Below, a half-length man with folded arms supports the initial.

In the border is a half-length nimbed figure with long sceptre, holding a globe.

65. f. 494. *Romans*. Paul with sword gives a scroll to a bare-legged man in green with a red hood, on *R*.

Below, a wolf playing a pipe.

66. f. 500. 1 *Cor*. Paul gives a scroll to a bare-legged and bare-headed man in green on *R*.

67. f. 506. 2 *Cor*. A domed tower with door and arched window, in which stands a man holding a rope: on *R*. of the tower a basket whence Paul's head emerges.

68. f. 509 *b*. *Gal*. Paul with sword addresses two mitred Bishops (one with book) in chasubles, on *R*.

69. f. 511 *b*. *Eph*. In a domed building Paul behind a white grating hands a scroll to a man in pink on *R*.

Below, a half-length man with sceptre.

70. f. 513 *b*. *Phil*. Paul seated on gold cushion gives a scroll to a man in green with red hood on *R*.

Green bird below.

71. f. 515. *Col.* A domed building with arched opening covered with white grating: behind it, Paul seated on gold cushion, full-face, with bound hands.

72. f. 516. 1 *Thess.* Paul seated gives scroll to man on *R.*

Bird below.

73. f. 517 *b.* 2 *Thess.* Paul standing gives scroll to a tonsured man.

Stork below, with shield on back.

74. f. 518. 1 *Tim.* As 72.

Below, nude man with club and shield: on *R.* tonsured man in red cloak, with rod raised in his hand.

75. f. 520. 2 *Tim.* Similar to 66.

Two birds below.

76. f. 521. *Titus.* Paul, seated, with book, addresses a mitred Bishop in chasuble with book.

Below, half-length man in flat cap, and stork, repainted.

77. f. 522. *Philemon.* Like 69.

Below, half-length man, repainted.

78. f. 523. *Hebrews.* Paul with sword stands addressing two men.

Below, a nude man on *L.* with helmet, shield, and spear, attacks a large blue snail.

79. f. 527 *b.* *Acts.* A group of nine Apostles: the Virgin in the centre, Peter on her *R.*

Below, a wolf (?) sitting up and looking round.

80. f. 543. *James.* A tower. Below, James addresses two men: above, Christ half-length points down. At bottom, a man with dragon's head and sword: on *R.* a half-length, nimbed, tonsured man.

81. f. 544 *b.* 1 *Pet.* Peter with key gives scroll to messenger on *R.*

82. f. 546. 2 *Pet.* Above, Peter half-length with key gives scroll to half-length messenger below.

Green bird in border.

83. f. 547 *b.* 1 *John.* John half-length lays his hand on the body of Christ, who stands above him. ("That which our hands have handled," 1 Joh. i. 1.)

A stork below.

84. f. 549. 2 *John.* John, above, half-length, with book, hands down scroll to messenger half-length: on *L.* a lady also half-length (the Elect Lady).

85. f. 549. 3 *John.* Similar: but on *L.* of the messenger is a tree.

Below, two half-lengths, on *L.* a crowned lady, on *R.* a young man.

86. f 549 *b.* *Jude.* A tower. At bottom, Jude stands pointing up: above, under an arch, three figures at table: one on *L.* puts his hand into a dish: one on *R.* points.

A dragon at the bottom of the initial.

87. f. 550. *Apocalypse.* John reclining, hand to head: an angel standing on *R.* blows a trumpet into his ear.

Below, on *L.*, a nude man with green drapery behind him, shoots an arrow to *R.*: on *R.* a man in cloak and tunic hold his hands out as if to catch it.

5. Biblia Sacra.

Purchased from B. Quaritch, March 1897.

Vellum, uterine (?), $6\frac{1}{2} \times 4\frac{1}{2}$, ff. 613, double columns of 46 lines. Cent. xiii (late).

Binding: modern vellum.

Collation: $a^2 \| 1^{24}-3^{24}\ 4^{22}$ etc., in quires of 24 and 22 leaves.

The book has been in possession of a German in recent times: he has written a date on the fly-leaf.

On f. 1 *b* is a xvth century list of the books of the Bible, with the number of chapters in each.

On f. 2 *a*, in a minute hand of cent. xiii, is an explanation of some of the hard words in Jerome's Prologue. It begins:

Gignasia id est studia. gignasium dicitur a gignas gignadis id est lucta, vel a gignos quod est nudus et dicitur proprie locus lucte quia nudi solent colluctari. (He means *gymnasium*.)

Contents:

Prologue. Frater Ambrosius	f. 3
Prol. in Genesim. Desiderii nostri	6
Genesis—4 Regum	6 *b*
1, 2 Paralipomenon	182
2 Par. is followed by the Prayer of Manasses, without heading or break in the text (f. 212)	
Esdras i, Neemias, Esdras ii (i.e. 1 Esdras of Apocrypha)	212
Tobias, Judith, Esther, Job	230 *b*
Psalter (Gallican)	259
Proverbs—Ecclesiasticus	286
Isaiah—Malachi	325
Lam. iv is called Oratio Ieremie	
1, 2 Maccabees, with prologues of Rabanus	429
Gospels	454

In the margin of the Prol. to Matthew, in a later hand (xivth cent. ?), is

Incipit breuis (*sic*) compendium domini Magistri Petri aurioli archiepiscopi. Sunt enim quatuor euangelliste quasi quatuor testes.

Below Matt. i, in the same hand, is

Catena virginis marie. Mathan genuit Leui, Leui genuit Melchi et Panthera, Panthera genuit Barphateram (*l.* Barpanthera), Barphatera genuit Joachin, Joachin genuit virginem Mariam matrem domini Yhesu Christi.

Pauline Epistles	506 *b*
Acts, Catholic Epistles	538 *b*
Apocalypse	560

Interpretationes Nominum 568
Aaz apprehendens: *ends* Zuzim consiliantes eos uel consiliatores eorum
Table of Epistles and Gospels, in another hand (cent. xiii, xiv) . f. 612
For Sundays and the great feasts. No saints' days occur.
Ends: In nomine domini explicit Feriale.

The writing and the large margins are the best features in this book, which is otherwise only a good small Bible of the common type, though undoubtedly a beautiful object.

The following historiated initials occur: they are not specially well done.

1. f. 3. *Prologue.* Jerome, in red hood, writing at desk.
2. f. 6 *b*. *Genesis.* Seven quatrefoils in the initial, and a square picture at the bottom.
   a. Christ holding a white globe: face *R.*, and blessing.
   b. Similar: the globe has land marked on it.
   c. Similar attitude: He holds a tree.
   d. Full-face, with hands out, holding the sun and moon.
   e. Similar: holding a bird (?) and a fish.
   f. Blessing Adam, who lies on *L.*
   g. Seated, full-face, with book, blessing.
   h. The Crucifixion, with the Virgin and St John.
3. f. 124. 1 *Regum.* Hannah, in flat head-dress, kneels before an altar under an arch on *R.* Behind her stands a youth holding a round object.
4. f. 259. *Psalter. Beatus uir.* David seated, playing a harp.
5. f. 286. *Proverbs.* Rehoboam sits on *L.*, reading a book: Solomon crowned, and seated on *R.*, with birch rod, touches the book.
6. f. 325. *Isaiah.* He kneels, full-face, with hands bound to a post: he wears a white loin-cloth. Two men stand and saw his head.
7. f. 454 *b*. *Matthew.* Jesse, beardless, sleeping, with head to *R.*: a lamp over him. From his feet springs a tree, containing three figures of kings.
8. f. 506 *b*. *Romans.* Paul seated, holding sword, and blessing.

All the other initials are decorative, and monotonous in design.

6. Ottenbeuern Collectarius.

Purchased from B. Quaritch, May 1895.

Vellum, $11\frac{1}{2} \times 8$, ff. 151, 18 lines to a page. Cent. xii.

Binding: dark-green velvet, two silver clasps.

Collation: a^8–f^8 g^8 (+two inserted slips) h^8–n^8 o^8 (wants 3) p^8–s^8 t^2 v^4 x^2.

This volume was formerly in the Library of the Duke of Hamilton. It was sold to the Berlin Museum in 1883, and re-sold at Sotheby's in 1889 (lot 6). On the fly-leaf is the signature

HB, no. 316 (or 516), marking the source as the Hamilton Collection.

Its previous history is rather a matter of inference. On the lower margin of f. 1 is written "*Monaster*ii Ottoburani," in a hand of cent. xvii. This stands for the Abbey of Ottenbeuern, in Bavaria. We shall see more clearly from the contents that the book must have belonged from the first to this establishment (see on miniature no. 18). One fact which we know about the history of the abbey is that in 1152 it suffered from fire, and that the then abbot Isengrim had some fine volumes written to replace those that had been destroyed.

Mr Singer and Sir William Tite were the successive possessors of a Lectionary which was apparently of the same date and style as the book before us, and, again, closely resembled a Gradual in the Didot Collection, which contained clear evidence that it was an Ottenbeuern Book.

Some *Annales Ottoburani*, which Abbot Isengrim wrote himself, are printed in Pertz's *Monumenta* (XVII. 311 sqq.). The fire is mentioned, but not the books.

Contents:

On the *recto* of the first leaf (which is not numbered) is a kalendar, or Paschal table, in red and black, which has been carefully erased.

On the *verso* of the last page is a similar table, which has also suffered from being glued to a binding.

On the *verso* of the first leaf is a full-page painting which will be described in its place.

On f. 1 begins the text.

1. *Capitula* for the year, beginning

Deus pacis sanctificet nos, etc.
——servetur.

Rubr. Istud capitulum dicendum est dominicis diebus aduentus d. ad uesperas q. v. ad matutinas et ad iii^{am}. Ecce dies uenient.

Rubr. Istud dicendum est in dominicis diebus et aliis lectionum xii.
Domine miserere nostri.

This part of the book ends on f. 49 with the *capitula priuatis diebus*.

Then follow, without any special division,

2. *Preces* and *Orationes* for the year, beginning,

Rubr. Preces in aduentu domini et in x^{ma} priuatis diebus ad uesperas et ad matutinas.
Oremus pro omni gradu ecclesie. Sacerd.
Pro pastore nostro. Beatus qui intelligit s(uper).

Only the opening words of the response are given.

In the *Preces* are two inserted slips of much later date.

The *Orationes* begin on f. 50 *b*.

Rubr. Dominica prima in aduentu domini ad utramque v(esp.) ad mat. et iii.
Excita quaesumus domine.

For the Sunday before Christmas eleven *Orationes* are given, and then (f. 52 *b*) the note: Huc usque gregoriane. Item alie unde supra.

The last of the "Gregorian" prayers is Preces populi tui. The first of those that follow is

Festinantes omnipotens deus in occursum.

The fifteenth and last is

Deus qui conspicis nos ex nostra infirmitate destitui.

f. 115 (old numeration) is gone. It contained *Orationes* for the feasts of SS. Claudius and Martin.

On f. 100 in the *Oratio* for the "Septem Fratres" (i.e. the seven sons of St Felicitas) the names of Felix and Alexander are in *red* capitals. (See under miniature, no. 18.)

On f. 102 *b* (In uigilia S. Laurentii), the name *Othmari* is written in the margin as an alternative to *Laurentii*, and the words *confessoris atque abbatis* as alternative to *martyris*. St Othmar's feast is 16 November.

Similarly on 105 *b* *Alexandri* is alternative to *Agapiti*, and on 106 *Cunrado* is written over *Augustino*.

On f. 109 four lines in the *Oratio* for St Maurice have been re-written in cent. xv.

S. Gallus (f. 110 *b*) is among the saints who point in the direction of Germany or Switzerland.

On f. 99 *b* is a Collect for St Kilian (of Würzburg).

On f. 115 the name *Thimotheus* is alternative to *Andreas*.

On f. 120 *b* (Collects for Virgins, not Martyrs) the names *Walpurge* and *Braxedis* are in the margin.

The Collects for the Dedication of the Church are followed by

Orationes pro peccatis in quadragesima	f. 122 *b*
Orationes ad psalmos qui per singulas horas in quadragesima a prostratis dicuntur	125 *b*
Orationes nocturnales	127 *b*
Orationes matutinales	128
Orationes uespertinales	129 *b*
Ad consuetas horas	131
Ad completorium	135 *b*
De Santa (*sic*) Cruce	135 *b*
De S. Maria	136
De Angelis	136
De S. Johanne	136 *b*
De S. Petro et Paulo	136 *b*
De S. Johanne	136 *b*
De Apostolis	137
De S. Alexandro et Theodulo	137
De S. Sephano (*sic*)	137

De S. Laurentio . . . . . f. 137 *b*
De S. Georgio . . . . . 137 *b*
De S. Martino 138
De S. Nicolao . . . . . 138 *b*
De S. Benedicto . . . . . 138 *b*
De Confessoribus 139
De Martyribus 139
De Virginibus 139
De omnibus sanctis . . . . . 139 *b*
Ad xv gradus siue xxx Psalmos 140
In secunda incisione 140
In tercia 140
Ad psalmodiam. Preces et orationes 140
Pro pace . . . . . 140 *b*
Pro pastoribus . . . . . 140 *b*
Pro familiaribus . . . . . 140 *b*
Generalis . . . . . 140 *b*
Ad iiii psalmos qui quamlibet horam secuntur 141
In xii lect. et in oct(aua) et in paschali tempore 141
Ad duos psalmos qui a prostratis in xl^ma^ dicuntur 142
Ad xxx psalmos qui in xl^ma^ post capitulum in xii lect. dicuntur 142
Ad officium defunctorum. Pro papa etc. 142

The last line of f. 142 *b* is written by the late xvth cent. hand.

The history is this. Quire *s* ends with the Collect *pro fratribus defunctis.* The original hand finished the page with the words *in tui nominis confessione discesserunt.*

In cent. xv it was desired to insert here two leaves containing *Preces et Collecte in diebus exequiarum dicende.* Therefore the xvth cent. scribe wrote on the last leaf of quire *s* the last words of the Collect *pro fratribus defunctis*, which run thus:

sanctorum tuorum numero facias aggregari. Per.

and inserted his two leaves, which now form quire *t.*

These contain

Preces et collecte in diebus exequiarum dicende . . . . . f. 143
For various classes of persons,
Oracio generalis pro omnibus benefactoribus in uigilia uigilie natiuitatis habenda . . . . . 144 *b*
Sanctorum tuorum intercessionibus . . . . . 144 *b*

Next after these came four original leaves (now quire *v*) containing

(*a*) The original ending of the Collect *pro fratribus defunctis*, viz. *sanctorum tuorum numero facias aggregari. Per.* . . f. 145
(*b*) Other Collects for the dead 145
(*c*) Pro redeuntibus 146
Pro abbatibus 146
Pro abbate et priore . . . . . 146 *b*
De coquina egredientibus preces . . . . . 146 *b*
Coquinam ingredientibus 147
Benedictio prioris et cellerarii 147
Quando absolnitur . . . . . 147 *b*
(*d*) f. 148 was an original leaf of the volume, but was blank: it now contains in the later hand,
Pro ebdomadario coquine exeunte 148
Benedictio lectoris mense . . . . . 148 *b*
In primo nocturno absolucio . . . . . 148 *b*

We now come to the present quire *x*. Of this f. 1 is new, f. 2 old. The latter, as has been said, had once a Paschal table on the *verso*; I think there was also some matter of the same kind on the *recto*. These leaves contain

In secundo nocturno absolucio . . . . . f. 149
In tercio nocturno absolucio 149
Followed by other absolutions for the nocturns, and rubrics, ending on f. 150
nisi quod feria 4ta et sabbato prima benedictio est *Cuius festum coli*(mus).

The writing of this volume is a fine, tall, upright, minuscule. The ink is very black. In the rubrics rustic capitals are often used.

The plain initials are as a rule in red. In the more elaborate ones blue and green grounds are the commonest. Gold and silver are freely used: and there are examples of interlaced ornament which seem like survivals of Celtic art.

I proceed to describe the paintings.

Part I.

1. Facing f. 1. Full-page. Gold ground, framed with classical leaf-ornament in pink, blue, scarlet, green. The inner border of the frame is in silver, the outer one in gold.

Subject. Our Lord seated, full-face, blessing, in a green *mandorla*. He wears a pink robe, with ornaments of gold and scarlet over a bluish-white robe. He is seated on a white and silver throne covered with a scarlet carpet. The right hand is raised to bless, the left holds a golden book with two clasps, on His knee. His *nimbus* is blue, with a gold cross. He is bearded.

In the spandrels formed by the *mandorla* are the heads of the four Evangelistic creatures, issuing from green leaf-ornaments. Their *nimbi* are dark red (nos. 1 and 3), and light red (nos. 2 and 4).

There is a fine initial D, in gold and silver on blue, and on the opposite page the rest of the word *Deus* is in fine capitals on a green ground.

On f. 4 is another exceptionally large and fine initial.

2. f. 20 *b*. *Capitula for Easter*. Half-page. Without ground or framework; this is the case with all the subsequent pictures.

The angel and the women.

The Tomb stretches across the front of the picture. The outside is light red, with flecks or markings of darker red, white, and blue. The rim of it is blue with darker markings, and the inside is yellow, also with markings. The angel is seated at the *L*. end, on the lid, which slopes upward in air, and is green with yellow and red markings. He faces *R*., and points to the women and to the linen grave-clothes, which stand in an upright heap, huddled together, in the centre.

The women stand in a row on *R*. Their clothes are light red, blue, green, and brown. The first (from *L*.) wipes her eye with her *R*. hand, and holds a vase with her *L*. arm and a censer in her *L*. hand. The next has a censer, and the third swings a censer on the fingers of her *R*. hand, and holds a red vase in her *L*. The censers are green and globe-shaped: they are perforated, and each has three chains.

The *nimbi* are plain red circles.

3. f. 24 *b*. *In uigilia Ascensionis*. Almost full page. The Ascension. In a blue framework of classical ornament: no ground. Above four angels support a *mandorla* in which Christ stands, full-face, bearded, holding a long cross-staff and blessing. Below in centre under an arch of blue drapery stands the Virgin, full-face, old, with hands apart before her. On either side of the arch are two rows of six apostles: Paul on the *R*., Peter (with key) and John on the *L*. are recognisable. The *mandorla* is coloured as in No. 7.

4. f. 26 *b*. Three-quarter page. *Pentecost*. A red hexagonal enclosure of stone or brick, enclosing two tall blue towers with conical brown roofs, which are joined by a red-tiled roof with a ball at each end. Under this stand twelve apostles, Peter with key in the centre and Paul on *R*. of him. Above, beneath the roof, the Dove (coloured blue) descends vertically head downwards: red flames proceed from its mouth, and it has a plain cross-nimbus.

5. f. 29. *Nativity of St John Baptist*. Half-page. Lateral view of a Church: at the *R*. end are two yellow towers with conical red cross, and between them an apse (coloured blue): near the *L*. end is a door. The side-wall of the Church is removed and in it are two figures: *L*. Zacharias, his head muffled in a blue garment, swings a blue censer over the altar, which is red, and is half-covered with a blue cloth with patterns: from *R*. the angel bends forward and speaks, with hands extended.

6. f. 30. *St Peter's Day*. On *L*. Christ seated on a green throne with yellow-brown carpet on it. He has cross-nimbus (green) and red over blue robe: with His *R*. hand He is blessing, and in His *L*. holds one end of a roll inscribed *petre amas me?*

On *R*. St Peter, in blue over yellow, holds his key and the other end of the scroll in his *L*. hand and gesticulates with his *R*. His part of the scroll is inscribed *tu scis domine quia amo te*.

Part II.

7. f. 33. *Assumption of the Virgin*. Half-page. Two angels in air support a *mandorla*, in which the Virgin stands full-face, with hands apart before her breast. She has a three-peaked crown (red), long plaited hair, and a blue robe, over red, over

white, and black shoes. Her nimbus is plain. The angels have green *nimbi*, blue and brown wings, and red and green robes. The *mandorla* is green and yellow, with white rings on it.

8. f. 36. *In fest. S. Michaelis.* In text. St Michael in a long shirt of mail over red robe, and holding a yellow shield, *semée* with stars, thrusts a white spear into the mouth of a dragon, two-legged, serpent-tailed, with a body of blue, green and yellow and a head resembling that of a cat.

9. f. 37. *In die omnium Sanctorum.* Half-page. Illustrates Rev. vii. *Post hec uidi turbam magnam, etc.* In front of a white battlemented wall sits St John, bearded, on a green seat. He holds an open book in his *L.* hand: his *R.* is extended. Above his head on the top of the wall is a yellow throne covered with a red carpet with pattern. On this stands a Lamb, with two horns and holding a processional cross. The Lamb is coloured blue and white: his head is turned to *R.* towards the cross.

On *L.* behind the wall stands a crowd of figures in four rows: four in the front row, six in the next, six in the third, nine in the last. The four foremost hold palms, and the two nearest to the Lamb are a Bishop in chasuble and mitre, and a king in a three-peaked crown.

10. f. 47. *Capitula. In dedicatione templi.* Half-page. A walled city, with a towered building at either end, between which stand two angels, who are seen half-length over the wall. There is a door in the wall immediately before them.

This illustrates the *Capitulum*, Vidi ciuitatem sanctam Hierusalem nouam, and represents the New Jerusalem.

The wall is of red bricks, or stones, with white markings, and consists of three courses below the battlements.

The door is arched and coloured blue, and has three bands of foliated iron-work across it.

The towered buildings are cylindrical, and consist of two stages: the lower is of blue stones with white markings, and is roofed with red tiles, in one case, scale-shaped: the upper is of timber, yellow, and has a conical roof of scale-shaped tiles, ending in a ball on a rod.

The Angels are in yellow and white robes, and have green wings and long hair, and plain *nimbi*.

11. f. 54 *b*. *Christmas Eve.* One-third of the page. The nativity. On the *L.* sits Joseph, bearded, head leaning on hand, on a chair with back and cushion. In the centre is the Child with cross-nimbus, in swaddling-clothes, in a yellow drapery which is knotted round two green posts, and supported by a third. Behind Him are seen the heads of the ox and ass who are eating green grass.

On the *R.*, on a pink bed which extends partly across the front of the manger, lies the Virgin, her head on a yellow pillow, her *R.* hand on the pink coverlet, her *L.* hand raised.

12. f. 59 *b*. *Epiphany.* Half-page. On *L.* the three kings. Two stand on *L.* in pink patterned mantles with blue and white lining over yellow and blue tunics. They hold two green bowls, one of which contains white objects, the other yellow discs. Their crowns are three-peaked and (as always) coloured pink. The third king, similarly attired, is about to kneel on one knee, and presents a green vessel with yellow discs in it. His crown is of the Imperial type: a band, whence rise three uprights, crossed by an arch halfway up them.

On the *R.* the Virgin, with a like crown, sits on a blue throne with green carpet and

extends her *R.* hand: the Child in a light robe sits on her *L.* arm and extends both hands. Over her head is the star, red, with five points.

13. f. 76 *b*. *Easter*. Two-thirds of the page. Illustrates the Collect: "O God, who by thine only begotten Son hast overcome death and opened unto us the gate of everlasting life."

On the *L.* Christ steps out of a square brown tomb with green rim, yellow inside. In His *R.* hand He holds a long staff with a pink banner upon it, which He thrusts into the mouth of a prostrate dragon (blue, and serpentine, with two horns, two ears, and no legs) which extends across the page. His *L.* hand is on the shoulder of a man. This man, in blue tunic and brown hose with white spots or buttons, is being thrust by Christ through a half-open door (square) in a battlemented wall. He has a broken green rope round his neck, is beardless, and looks back at Christ.

To *R.* of the wall above is a line of red flames: on the *R.* and along the front are mountains. Within the enclosure thus framed are two trees, one yellow and one blue, with fruit, and between them a green cross with four equal arms and a disc at the intersection. The enclosure is Paradise, the trees are those of Knowledge and of Life, and the cross represents the four rivers. The band round the man's neck shews that he has just been released from Hades.

14. f. 86 *b*. *Ascension Day*. Half-page. In the centre is a *mandorla* (yellow frame and green ground) in which is Christ, blessing, and holding a long cross-staff, with a banner (green, with brown pattern). On *L.* is the sun (a red face with rayed border); on *R.* the Moon (a dise divided into a red crescent and a blue face); on *R.* and *L.* below are four half-lengths of men and women, full-face, praying, in very odd attitudes.

15. f. 88 *b*. *Whit-Sunday*. Half-page (text above and below). Three figures. On *L.* a Bishop in pink chasuble, yellow dalmatic, blue alb, blue mitre, holding crosier and book.

In the centre a female in a long shirt of mail over a yellow robe, holding a two-bladed sword, the Dove at her *L.* ear. She has a three-peaked crown.

On *R.* a King in similar crown, pink mantle, blue tunic, yellow hose, bearded, holding a yellow foliated sceptre, and an orb.

These figures have no *nimbi*.

16. f. 96. *Nativity of St John Baptist*. Half-page. A hexagonal enclosure (three sides seen) of yellow stone. Within it, at either end, a slender red tower with conical green roof. Between these, lying with head to *L.*, is St Elizabeth, her *R.* hand extended. A pink coverlet over her. At the bed's foot on *R.* stands a woman in blue holding the naked child, St John Baptist. He holds in *L.* hand a scroll inscribed *formans me dominus | ex utero seruum sibi*. With the *R.* hand he points to a demi-angel who appears out of a cloud above St Elizabeth and holds a long scroll inscribed: *Ecce dedi verba mea in ore tuo. Ecce constitui te super gentes et regna*. Above the cloud are the words: *hec dicit dominus*.

17. f. 98. *SS. Peter and Paul*. Half-page. On *L.* is St Peter, bound by ropes, head downwards, to a green cross. He is fully robed. On *R.* the headless body of St Paul with joined hands falls forward to *L.* Blood (not milk, as in the legend) flows from his neck. Above him stands an executioner, in yellow tunic with girdle, and cap, who sheathes his sword with his *R.* hand and holds up the bleeding head of St Paul in his *L.* Both Apostles are in pink mantles over blue.

18. f. 100. *The Seven Brothers*. Two-thirds of page. Eight nimbed figures,

standing, hold palms. These are St Felicitas and her seven sons, Januarius, Felix, Philip, Silvanus, Alexander, Vitalis, Martialis. They are thus arranged. *L.*, three sons, *C.*, Felicitas, *R.*, four sons. All the sons wear mantles, tunics, and hose, and are beardless. The tunic of the third from *R.* is vandyked at the edge. The linings of the mantles are mottled and marked in blue and white.

Below on the *R.* margin is the figure of a monk, with short beard, and dark-brown habit. In his *R.* hand he holds up a book with two clasps and an ornamented cover. In his *L.* is a scroll inscribed :

Alexandre p (*i.e.* pater) bone suscipe quod tibi fidus
Seruus reinfr (*i.e.* Reinfridus) fert, et iuuet hunc tua mater.

Below this picture in the *R.* lower corner are these verses :

P*ro* mercede s ⟩ ui uest*er* petit h*ic* oper ⟩ ator
Ut procul ira t ⟩ ui de sit sibi iuris · am ⟩ ator
P*re*mia sint tecum n*is*i sit tua gra*tia* secum.

There are two or three facts to be gathered from this page.

First, that the scribe or illustrator of this book was Reinfrid.

Next that he offers the book to an Alexander.

Thirdly (from the fact that the names of the two saints, Alexander and Felix, are written in red capitals in the text), that these saints were of special importance to the church for which the book was written.

Now the monastery of Ottenbeuern was dedicated to St Alexander. Evidently then it is Alexander the son of Felicitas who was the patron of it, and this picture really decides the question of the provenance of the book in favour of the abbey of St Alexander at Ottenbeuern.

19. f. 104. *Assumption of the Virgin.* Two-thirds of a page. On a light-coloured throne with green carpet sits Jesse (his robe inscribed *Iesse*). He has a long beard. In each hand he holds a scroll. From his body springs a yellow tree with seven branches, three on each side and one in the centre at the top. On each of the side-branches sits a blue and white dove with red eyes and a label in its beak. From a cloud at the top a seventh dove descends vertically on the topmost branch. There are numerous inscriptions, viz.

(1) On the scroll in Jesse's *R.* hand, and up the stem of the tree, and across the top of the picture: *Egredietur uirga de radice iesse* (on robe) *et flos de radice eius ascendet | et requieset* (sic) *super eum spiritus domini.*

(2) On the cloud at top: *timor.*
On the labels on *L.* (from top) : *pietas, fortitudo, intellectus.*
On the labels on *R.* (from top) : *sciencia, consilium, sapiencia.*

(3) On the scroll in Jesse's *L.* hand: *rorate celi desuper et nubes pluant iustum aperiat terra et germinet saluatorem.*

(4) In the margin: *Iesse et uirga de uentre eius proc<edens> et septem dona dei.*

20. f. 107. *Nativity of the Virgin.* Half-page. The Virgin in a white bed with pink coverlet: her head to *L.* on a yellow pillow, her eyes closed. Above her two angels support a plain *mandorla*, in which her soul (a small figure in blue) stands praying.

In the margin : *Quasi dormiens. angelis deferentibus animam eius.*

21. f. 109 *b*. *Michaelmas*. In text. St Michael in long mail-shirt over yellow robe, with red shield, and sword, strikes at antichrist, who is falling forward (so that his back only is seen) off a green throne with yellow carpet. Two small black devils are falling with him. Below him are flames. He is winged (one wing only is drawn).

In the margin: *angelus cum dracone*. The artist has not obeyed this direction; probably because Michael and the Dragon had been already represented in no. 8.

22. f. 115 *b*. *For several Apostles*. One-third of a page. On a long yellow bench, of which the ends are fixed into two red uprights with ornamented tops, sit the Twelve Apostles. John, Peter (with key), and Paul, are in the centre. There are four Apostles on the *L*., and five on the *R*., of these.

In the margin: Ap*osto*los. The accusative case shews that some verb like *pinge* or *scribe* was to be understood.

23. f. 116 *b*. *For several Martyrs*. Half-page. Three figures, full-face.

On *L*. is a Virgin with long hair and palm (green).

In *centre* a king in three-peaked crown, holding palm and orb.

On *R*. a deacon, tonsured and beardless, in dalmatic and alb, with palm.

In margin: Martyres cum palmis.

24. f. 117 *b*. *For one Martyr*. One-third of the page. A single figure, beardless, long-haired, in red mantle fastened at the *R*. shoulder, blue tunic, red hose. He holds a palm in each hand.

In margin: <ma>rtyr vn*us* cu*m* duab*us* palmis.

25. f. 119. *For several Confessors*. One-third of the page. Two figures, full-face, nimbed. The one on the *L*. has a grey beard and is tonsured. He wears a pink chasuble with green orphrey and a blue alb and holds a blue chalice with hemispherical bowl, globular stem, and conical base, with a paten on the top, and two lines of ornament round the bowl.

The other is a Bishop, in blue mitre, yellow chasuble, red dalmatic with blue border, and blue alb. He holds a similar chalice, slightly larger. Both are blessing.

In pale ink on the margin is a direction to the artist, mutilated by the binder. This is one of a number of similar directions which have survived in this volume; and their occurrence, always noteworthy, is particularly interesting in so old a MS.

The one before us runs thus: *con*fessores cu*m* ca<licibus>.

26. f. 120 *b*. *For several Virgins*. Quarter of a page. Two Virgins (in pink over blue, and blue over yellow), each holding a green spotted palm, and a blue bottle-shaped lamp whence rises a red flame.

In the margin: <uir>gines cu*m* la*m*padib*us*.

27. f. 121. *Dedication of a Church*. One-third of the page. View of a Church from the west end. It is of blue stone with brown tiled roof. At the end are two tall red towers with conical roofs and arched doors, an apse between. The doors in the side-walls are open and visible; they are red, with scrolled iron hinges. Between the towers, hanging from the wall of the apse by three chains, is a large light-coloured censer, globe-shaped, with perforations.

In the margin: te*m*plu*m* cu*m* thuribu<lo> subt*us* pendente.

7. Missal of Lesnes Abbey.

Formerly belonged to J. B. Yates, Esq.

Vellum, $12\frac{3}{8} \times 9\frac{1}{4}$, ff. 196, varying number of lines to a page. Cent. xiii (early).

Written in England.

Collation: i^8 || a^8–x^8 y^4 z^8 aa^8.

Modern English binding (cir. 1830).

The hand is a fine tall minuscule, in very black ink. The quality of the ornaments and drawing is only fairly good, though very interesting and effective.

The leaves at either end have been damaged, probably by wet, and are carefully restored.

The history of the book will appear as we proceed. It shows itself to have belonged to the Austin Canons of the Virgin and St Thomas of Lesnes, or Westwood, in the parish of Erith in Kent. This house, founded by Richard de Lucy in 1178, was given with 17 other monasteries to Cardinal Wolsey by Henry VIII., to endow his Colleges at Oxford and Ipswich. At Wolsey's fall it reverted to the king, and so fell into private hands.

There are several volumes from its library among the MSS. at Gonville and Caius College, Cambridge, as well as in other collections.

Contents:

Records of relics, etc. (see post) . . . . . f. 1
Office for Corpus Christi (cent. xiv) . . . . . 1 *b*
Office for St Richard (Wych, Bp. of Chichester: added in cents. xiv, xv) . . . . . 1 *b*
Kalendar, in red, blue, and black 2
Office for St Edmund (the Confessor: of Pontigny) 8
Prayers for use in time of pestilence (cent. xiv, xv) . . . . 8 *b*
Proprium de tempore (1st Sunday in Advent to Easter Eve) . . 9
Prayers and Meditations preliminary to the Mass 61
(in double columns of 34 lines) viz.
Quando sacerdos ad sacrificandum se preparat 61
Quam dilecta tabernacula, etc. to
Ante conspectum diuine maiestatis.
Apologia S. Ambrosii . . . . . 61 *b*
Conscientia culpabilis.

Item apologia eiusdem . . . . . f. 62
Si tantum domine.
Cotidiana apologia 62
Mordacis conscientie.
Oratio B. Augustini 62
Ad te domine lacrimabiliter.
Item alia oratio eiusdem . . . . . 62 *b*
Deus inenarrabilis.
Oratio S. Augustini ante missam . . . . . 62 *b*
Deus misericordissime.
Alia cuius supra 63
Deus pater audi me.
Cuius supra, pro familiaribus 63
Deus bone qui merencium.
Or. S. Ambrosii ante missam . . . . . 63 *b*
Summe pontifex.
Meditatio Anselmi Cantuar. Archiep. 65
Terret me uita mea.
Alia meditatio bona . . . . . 66 *b*
Dulcis Ihesu memoria.
Benedictio super incensum . . . . . 67 *b*
Gloria, Credo 68
Meditationes S. Augustini Ep. et Doctoris magni . . . . . 68 *b*
Domine deus meus da cordi meo.
Alia meditatio . . . . . 70 *b*
Inuoco te deus meus.
Alia meditatio cuius supra . . . . . 71 *b*
Quid rex meus.
Ordinary of the Mass, noted 73
Canon of the Mass 80
After f. 82 are two inserted slips (cent. xiii) with prayers (after the Lord's Prayer)
(*a*) for the king,
(*b*) for the Crusade.
After f. 83 is another with an *oratio ante perceptionem* for souls in purgatory.
ff. 84 *b*-85 *b* are in double columns and contain
Apologia S. Ambrosii Ep. . . . . 84 *b*
Ante conspectum.
Oratio S. Ambrosii . . . . . 84 *b*
Rogo te deus sabaoth.
Oratio eiusdem . . . . . 84 *b*
Deus qui de indignis.
Or. S. Augustini . . . . . 84 *b*
Salua me domine saluator.
Quando canitur *Gloria in excelsis* 85
Quando *Credo in unum dicitur.*
Quibus diebus intermittende sunt usitate collecte.

In the margin of this is added
In translatione S. Thome
In fest. S. Augustini doctoris.

Qualiter usitate collecte per circuitum anni intermisse quandoque dicantur.

Prayers without headings . . . . . f. 85 *b*
Ignosce quod.
Proiectis domine nobis.
Aures tue pietatis.

Proprium de tempore continued 86
Easter to Dedicatio Ecclesie.

Proprium sanctorum 113
St Andrew to St Katherine.

Commune sanctorum 150
Missae uotiuae . . . . . 153 *b*
Lectiones (in double columns) 173
The first: Pro Defunctis.
The last: In aduentu de S. Maria.

Collects for the Translation of St Thomas (added cent xiii) . . 179

Benedictio super lectorem ad mensam . . . . . 179 *b*

Benedictio noui fructus . . . . . 179 *b*

Missa de S. Thoma 180
in dedicatione altaris 180
Pro peste animalium (cent. xv) . . . . . 180 *b*

Graduals, Tracts, Offertories, Communions (in double columns) for feasts from St Andrew to those for the Virgin 181

Sequences (in double columns) 189
Nato canunt omnia (Christmas).
Eija recolamus.
Magnus deus (St Stephen).
Christo laudes (St John Ev.).
Celsa pueri (Innocents).
Mundo Christus oritur (St Thomas).
Epiphaniam domino (Epiphany).
Victime paschali (Easter).
Fulgens preclara (Easter Monday).
Dic nobis quibus est terris noua (Easter Tuesday).
Psalle lirica carmina (Wednesday in Easter Week).
Prome casta concio (Thursday in Easter Week).
Concinat orbis cunctus (Friday in Easter Week).
Mane prima (Saturday in Easter Week).
Salue crux sancta (Invention of the Cross).
Rex omnipotens (Ascension).
Sancti spiritus assit (Whit Sunday).
Laudes deo deuotas (Whit Monday).
Alma chorus domini (Whit Tuesday).
Veni spiritus eternorum alme (Whit Wednesday).
Benedicta semper (Trinity Sunday).

Sancti baptiste (St John Baptist).
Petre summae Christi (SS. Peter and Paul).
Mundi etate (Feast of Relics).
Mane prima (St Mary Magdalene).
Stola iocunditatis (St Laurence).
Aurea uirga (Assumption).
Interni festi gaudia (St Augustine).
Alle- celesti necnon et perhenne -luia (Nativity of the Virgin).
Laudes crucis attollamus (Exaltation of the Cross),
Ad celebres rex (Michaelmas).
Laus honor sit Eloy (All Saints).
Sacerdotem Christi (St Martin).
Sacrosancta hodierne (St Andrew).
Congaudentes exaltemus (St Nicholas).
Gaude uirgo mater ecclesie (Dedication of Church).
Clare sanctorum senatus (Apostles).
Ecce pulchra canorum (Several Martyrs).
Letabundus exultet (The Virgin).
Hac clara de turma (The Virgin).
Aue maria gratia plena (The Virgin).
Post partum virgo maria (The Virgin).
Aue mundi spes maria (The Virgin).

This last is in a smaller hand and ends imperfectly:

Aue sancti spiritus sacrarium O quam mira.

Probably not more than two leaves are wanting to the volume.

The pictures in this volume are confined to a series of initials on gold grounds, of which the execution is, as has been said, rather rough. They are as follows:

1. f. 9. *Dominica prima aduentus.* Under an arch, over which are roofs and towers, sits an Archbishop (face *R.*) in mitre, pall, with five crosses visible, and chasuble, writing, with a knife in his *L.* hand, at a sloping desk. A white curtain divides the picture. On the *R.* of it a small figure in blue and brown sits holding a pair of tablets, coloured red.

There is a good decorative initial on the same page.

2. f. 16. *Christmas Day.* On *L.* the Virgin in bed. Joseph at her feet: above, the Child in a manger (blue), head to *L.*, the ox and ass looking over it.

3. f. 18*b*. *St Thomas of Canterbury.* The three knights on *L.* in shirts of mail, peaked helmets, kite-shaped shields and swords; the foremost smites the head of St Thomas, who kneels in dark chasuble over alb.

4. f. 20*b*. *Epiphany.* St John Baptist, in dark robe, baptizes Christ, who stands in the heaped-up water of Jordan. Part of the gold ground is gone, disclosing a pink bed.

5. f. 73. *Ordinary of the Mass.* On *L.* Abraham, in blue and white, about to slay Isaac (in blue, with hands crossed and bound), looks to *L.* A half-angel appearing points downwards to a white ram.

6. f. 73. *Initial to Preface.* Two angels, in pink over white, support a *mandorla*, in which Christ is seated, blessing, and holding a book.

7. f. 76. *Missae in Priuatis diebus*, etc. A tonsured Priest (face *R.*) in chasuble and alb, with hands raised: on *R.* a white-draped altar.

8. f. 76. *Initial to Preface.* The Paschal Lamb, with cross, staff, and white banner; in a medallion, surrounded with scroll-work.

9. f. 80. *Canon of the Mass.* Above, a gold quatrefoil on blue ground. Christ throned, blessing, with book. In the spandrels the Evangelistic emblems; the Man holds a book. Below, the Crucifixion, with the Virgin and St John. The Cross is green: four nails are used.

10. f. 83 *b*. *In Priuatis diebus*, etc. A Lamb, on gold ground.

11. f. 86. *Easter Day.* Above, an Angel seated full-face on rock, with sword upright. Below, the three Maries, with vases, look and point at the tomb among rocks. It is green, spotted with black; a linen cloth hangs over the side.

12. f. 86. Christ, with white banner, stands in Hell-mouth. Nude figures (souls) on *L.* supplicate Him.

13. f. 92 *b*. *Ascension Day.* Above, Christ seated in *mandorla*, blessing, with book. Below, the Virgin full-face; on either side, a group of Apostles looking up.

14. f. 94 *b*. *Whitsunday.* Above, five white doves descending vertically from a cloud. Below, a sixth dove descending upon a group of seated Apostles, two of whom have books.

It seems as if there should be seven doves, to typify the seven gifts of the Spirit. I do not know any other instance of such a representation of the scene at Pentecost.

15. f. 112. *Dedication of the Church.* A Bishop (half-length) with mitre, chasuble, and crosier, looks at a Church on *R.* At the angle, seemingly, of this building, is a tall slender tower, with conical top and arched doorway, in five stages, which are coloured thus (from bottom), blue, scarlet, green, blue, yellow: stages 2 and 3 have each two windows, the top two one window each. The body of the Church has no windows: there is a ball on the gable.

16. f. 113 *b*. *St Andrew.* A half-length figure, with book (?).

17. f. 113 *b*. *St Nicholas.* A half-length Bishop, with mitre, chasuble, and crosier, blessing.

18. f. 118 *b*. *Purification.* The Virgin holds the Child, in a white robe, blessing. Simeon nimbed, in blue, with covered head, stands behind a white altar, and is about to take the Child.

19. f. 120 *b*. *Annunciation.* Two figures, both standing. The Virgin on *R.* with book.

20. f. 128. *St John Baptist.* Half-length, bare-headed, with book, blessing.

21. f. 129. *SS. Peter and Paul.* Half-lengths, Paul bald, with book, Peter with key.

22. f. 136 *b*. *Assumption.* In front, the Virgin lying dead on a bed. At her head seven apostles in two rows: a space in the centre: at her feet on *R.* six apostles in three rows.

23. f. 138 *b*. *St Augustine.* Half-length, as Bishop, with mitre, chasuble, and crosier, blessing.

On 140 *b* is a remarkable decorative Initial to the Nativity of the Virgin.

24. f. 142 *b*. *Michaelmas.* St Michael, in pink robe over white, with circular shield, thrusts a spear into the mouth of a dragon, winged, with pointed ears and serpent-tail, legless.

25. f. 148. *St Martin.* Half-length, resembling no. 19.

We will now extract from the volume such notices as serve to throw light upon its history and provenance.

On the recto of the fly-leaf, in a hand of cent. xiii, is an obviously forged Papal letter:

Anno ab incarnatione domini dcc. l. v. ego Stephanus papa (Stephen II. 752–757) iussu domini Pipini regis Francorum et consilio dilecti filii nostri Anastasii abbatis Figiaci (Figeac; diocese of Cahors) ibidem a nobis benedicti fecimus subtus terram recondi hoc sanctuarium quod ab Iherosolimitanis partibus pro magno munere deportatum fuerat domino prefato Regi et quod propter sui preciositatem ne ab infidelibus diriperetur uel aliquo casu deperiret decreuimus caute recondendum, credentes per uoluntatem dei aliquando future posteritati ad profectum salutis reuelandum. In his capsulis inueniuntur huiusmodi reliquie. Capud S. Nichodemi qui cum Ioseph dominum sepeliuit. Capud gloriose uirginis et martiris Cecilie. De ossibus Apostolorum Philippi et Iacobi maioris (*sic*). De ossibus S. Agathe uirginis martiris cathinensis. et aliorum plurium sanctorum Reliquie.

In a nearly contemporary hand follows:

In cruce argentea sub pede ..... yma<ginis> .... <qua>s dedit dominus Willelmus de Insula canonicus noster continentur <iste rel>iqui<e .....>. De presepe domini. De oleo S. Marie de Sardenaý conuerso in caru<.....>m. De casula beati Thome martiris. et de dalmatica eius. et de su<dario eius ...>. et de serico in quo corpus eius inuoluebatur ante translacionem. De s<udario beate> marie uirginis.

Then in a very faint hand of cent. xiv, xv (after some pen-trials):

die secundo Maij anno domini m.....

Memorandum quod ad magnum altar.....s subtus ymagines domini et beate virginis *sunt* (*erased*) <annuli au>rei xviii (?) xii *fermaculum* (*erased*) *aureum .j.* (*erased*) camau .j. (*i.e. a cameo or sardonyx*) q<uae quicun>que abstulerit uel super eis fraudem fecerit . an<athema> sit . (*added*) de oblacione domine Alicie de Liesnes vlr (?) *cor*ul (?) anno ad annu..... marie .j. quorum annulorum .x. optulit ffrater Thomas Abbas et incipiunt a pede scuti beati Edwardi nominando retrograde versus plagam borealem.

A few very faint notes on the contents of the book follow, beginning:

Missa ad pestilentiam.

In the Kalendar I note:

Mar. 1, 2, 3. The feasts of SS. David, Chad, Winwaloc, have been inserted in cent. xv as feasts of nine lessons.

Mar. 4. (Cent. xv.) Agenda est memoria pro animabus Bogonis de Lodelaw (Ludlow), Agnetis uxoris eius, Domini Willelmi Vanham et Johanne uxoris eius.

Ap. 30. St Erkenwald (of London).

June 10. S. Ithamari Ep. et Conf. .ix. lect. (inserted in red in cent. xiv or xv).

This is the Bishop of Rochester who died in 656. The feast points to Rochester diocese.

June 17. St Botulfi Abb. (in red).

July. The Translation of St Thomas of Canterbury (7 July) is not entered.

Sept. 4. The Octave of St Augustine is in red.

Oct. 11. The Translation of St Augustine is in red ; and on the same day St Ethelburga (a London saint) is marked.

The usual English Saints also occur.

In the *Proprium de Tempore* we see that the Feast of St Thomas of Canterbury is honoured with a pictured initial.

In the *Proprium Sanctorum* SS. Perpetua and Felicitas and not St Thomas Aquinas occur.

In the Canon of the Mass, on the margin of f. 82, are inserted the names of certain benefactors to be commemorated, viz.:

Roberti Bardelbi.
Philippe comitisse Merch.
Willelmi de Sard'.
Johannis de Boreford } large hand.
Henrici de Northwode }
Roysie de Boreford.
Rogeri de Waltham.
Willelmi Fainte (? Faunce).
Willelmi de Langeford.

Galfridus de Luce.
Katerina uxor eius.
Elizabet Luci.

Ricardi Chaundeler.
Margaret ? de Lucy.

The name of Lucy is suggestive in connexion with Richard de Lucy the founder of Lesnes Abbey.

On f. 130, in the margin, in a late xvth cent. hand, is

Require collecta de translacione b. Thome martiris post Ev<an>gell : que scripta sunt post Offic. pro defunctis.

The Feast of St Augustine has a pictured initial.

In the *Missa de sanctis loci et de reliquiis* (f. 155) are two slips pasted on the margin (and there was once a third), with the names of the Saints to be specially mentioned. They are, Johannis Baptiste, Petri, Pauli, Augustini, Nicholai, Martini.

On f. 182 *b*, in the lower margin, is added a note of the Office

for St Ithamar (cent. xiv, xv): *Sc̄i Ithamari Officium*, Statuit. *Graduale*, Ecce <sacer>dos. *Alleluia*, Disposui. *Offertorium*, Deside<rium>. *Communio*, Fidelis <s>eruus.

There are, lastly, Sequences for St Thomas of Canterbury and St Augustine.

All these data point to an Augustinian house, which had a special devotion to St Thomas, was near London, and in Rochester diocese. A Dame Alice de Liesnes is mentioned on the fly-leaf; and this serves to clinch the matter. All the other facts suit Lesnes Abbey: and I think the provenance may be considered fairly certain.

A few names of cent. xvi are in the volume, viz.:

f. 68 *b*. Rycharde Hoglay.

f. 86. An imperfect name. Gill W.

f. 117. The hunte blue horne today in the morne or that the day dide Apere to the foreste we went yt was our entent to hunte the falow deyre.

Aspicis ut ueniunt ad candida tecta columbe
Accipiet nullas sordida turris suas (*l.* aves ?).
Stephen Prematt (?).

John Kaye.

On 116 *b* is a rude sketch of a man in trunk hose, with the name —ering Gill.

8. Martyrology, etc. (S. Bartolommeo in Carbonaria?)

Purchased from Baer of Frankfurt, May 1893.

Vellum, $14\frac{1}{2} \times 10\frac{1}{4}$, ff. 190, varying number of lines to a page. Cent. xii. Lombardic hand.

Binding, stamped vellum on wooden boards, of cent. xvi. Clasps gone.

Collation: 1^8–9^8 || 10^8 (8 a slip) || 11^8 (7 a slip) || 12^8–24^8 25^2 ||.

After f. 17 (Feast of St Matthew) several (? two) quires are gone, containing the rest of the *Sanctorale*, and lessons for Sundays iii–xiii after Pentecost.

There are no marks of ownership.

Contents:

I. 1. Martyrologium Hieronymianum (wanting the month of January, one quire) . . . . . f. 1

26 lines to a page.
Ends on f. 72. f. 72 *b* blank.

II. 2. Forms of profession, etc. . . . . f. 73
1. For a priest (no rubric).
2. In isto modo debet peregrinus monachus firmare stabi(litatem).
3. Item qualiter offerre debet homo filium suum cum legaliter sancitur, antiquitus teneatur.
Ends 73 *b*. Manu mea eam subter firmaui.
✠ *Signum manus il.* (in red).
3. Epistola Theodemar abbatis ad Carolum Regem. dictata Paulo diacono . . . . . 73 *b*
Propagatori ac defensori christiane religionis Domino Carolo christi potencia regum sapientissimo Theodemar et uniuersus beati Benedicti patris grex.
Ends 76. Salutem prolixis temporibus concedat, et ubique uestram gloriam semper custodiat.
4. Capitula of the Council held at Aix, A.D. 817 . . 76 *b*

Anno incarnacionis domini nostri Ihesu Christi dcccxvij. Imperio uero gloriosissimi principis ludouici .iiij. vj idus Iulij. Cum in domo aquisgrani palacij que lateranus dicitur Abbates cum quam pluribus una suis resedissent monachi (*sic*). hec subsequuntur (*sic*) capitula communi consilio ac pari uoluntate regularibus conseruari decreuerunt. Ut abbates mox ut monasteria sua remeauerint regulas per singulas sentencias discucientes pleniter legant, etc.

Ends on f. 79,

Ut muffules si facultas fuerit berbicine dentur.

f. 79 *b* is blank.
The above is in double columns of 26 lines from fol. 73.
A folio between 79 and 80 is gone.

III. f. 80 consists of twelve lines of writing in black capitals on gold ground. Each line of writing is followed by a strip of equal length and breadth, alternately of blue and red, thickly spotted with white. In several cases on the red ground, and under the white mottling, is a foliage ornament in black. The text of this page runs as follows:

CENA domini quando cenavit cum discipulis suis
Parasceve dominus noster Iesus Christus crucifixus est
Sabbato dominus noster quievit in sepulcro
Resurrectio domini nostri IESV XRISTI
Ascensio domini nostri IHESV CHRISTI AD CELOS
Adventus spiritus sancti in discipulos domini nostri IHESV Christi.

These must, I think, be the titles of six subjects represented on the now lost leaf.

ff. 80 *b*, 81 are blank.

IV. Regula S. Benedicti . . . . . 81 *b*

Prol. inc. Obsculta o fili pręcepta magistri.

These words occupy the whole page, three-fourths of which is taken up by the magnificent initial O: the rest is in capitals on gold ground.

The Rule is written in double columns of 28 lines: the hand is larger than in the preceding quire, save the Capitula, which are in the smaller hand, and in one column.

The Capitula begin on f. 84 *b*, i–lxii remain.

The folio between 85 and 86 is gone. f. 86 is blank.

f. 86 *b* is like 81 *b*, a large initial M, followed by one line of gold capitals on blue ground mottled with white, the rest being in black capitals on gold ground,

Monachorum / quattuor esse genera / ma ni fe stum est /.

The Rule ends with c. lxxiii, on f. 132 *b*,

Deo protegente peruenies. Amen.

V. Lectiones for the greater Festivals 133

Dominica prima de aduentu.
Erunt signa in sole.

The following Lessons are given:

Dom. i–iv Aduentus.
S. Thome Ap.
Vig. Nat. Domini.
Die Natalis Domini.
S. Stephani.
S. Johannis Euang.
Innocentorum (*sic*).
Die v. post Nat. Dom.
Die vi.
Dom. i post Nat.
Octaua Nat. Dom.
In Epyphania.
Dom. i post Epyph.
Octaue Epyph.
Dom. i (*l.* ii) post Epyph.
Dom. iii, iiii, v, vi.
S. Sebastiani.
Conu. S. Pauli.
Purif. S. Marie.

S. Scolastice.
Cathedra S. Petri.
S. Benedicti Abb.
Annunc. S. Marie.
Dom. in Septuag., Sexag., Quinquag.
Caput Quadragesime.
Dom. ii–v.
Dom. in palmis.
Fer. v in cena dom.
Fer. vi.
Sabbato sancto.
Dom. Sanctum Pascha.
Fer. ii–vi, Sabbato.
Dom. Oct. Pasche.
Dom. i post Oct. Pasch.—Dom. iiij.
Ascensio domini.
Dom. i post Ascens.
Dom. Sanctum Pentecostes.
Fer. ii–vi, Sabb.
Dom. Oct. Pentecostes.
SS. Philippi et Jacobi.
Inuentio S. Crucis.
Sancti Angeli.
S. Joh. Baptiste.
SS. Johannis et Pauli.
S. Petri.
S. Pauli.
Oct. S. Johannis.
Oct. Apostolorum.
S. Felicitatis.
S. Jacobi.
Vincula S. Petri.
Transfiguratio domini.
S. Laurencii.
S. Marie.
Oct. S. Marie.
Decollatio S. Johannis.
Nat. S. Marie.
Exaltacio S. Crucis.
S. Mathei.
. . . . . .
Dom. xiiii–xxvi.
Dom. de trinitate.
In Sanctorum festiuitatibus que sunt a pascha usque oct. pentec. he tantum ij L. leguntur.
Alia.
Apostolorum.
Unius martyrum (*sic*).

Plurimorum martyrum.
De confessorum.
De conf. qui non fuerunt sacerdotes.
De Virginum.
Dedicacio ecclesie.

In the Martyrology the names of the months (at the beginning of each) and the principal feasts are written in black capitals on gold ground. The feasts so distinguished are:

Feb. Purificatio S. Marie.
Mar. S. Benedicti Abbatis.
June (iii. Idus: on silver). Eodem die Nat. S. Onufrii Anachor(ete).
(xv. Kal. Jul.) In the margin, in red, is: In Lipparis Translacio S. Bartholomei Apostoli.
Aug. Transfiguratio Domini.
S. Laurentii.
Assumptio Sancte Dei Genitricis et Virginis Mariae.
S. Bartholomei Apostoli.
(vi. Kal. Sept.) Dedicatio Aecclesie huius S. Bartholomei Apostoli.
Nov. Solennitas et commemoratio omnium sanctorum.
Dec. (Nonas). In margin, in red: Eodem die S. Pelini Ep. et M.
Nat. S. Nycolai Episcopi.
Natiuitas D. N. Jesu Christi secundum carnem.
S. Stephani protomartyris.
S. Johannis Apostoli et Evang.
Sanctorum Innocentium.

The forms of profession on f. 73 contain the words:

In hoc ucnerabili monasterio S. *Bartholomei apostoli* (rubr.).

The MS therefore belonged to a monastery of St Bartholomew in Italy. The one which suits best with the date of the book is that of St Bartholomew in Carbonaria. There are two others, that of Lipari, and that of Penna in the diocese of Naples: but the latter was not founded till 1116.

The decoration of this remarkable volume consists of a large number of initials. In the Martyrology each month has such an initial. The Rule of St Benedict has two, each of which occupies almost a whole page: each chapter of the Rule, and each of the Lectiones which follow, has a smaller one. These initials are of two kinds. One is geometrical, consisting of wheel-like designs, without animal forms: an example of this, which is the least common of the two, may be seen on f. 131 *b*. The other consists

of interlaced work, with the addition, in nearly every case, of forms of animals. These animals are most commonly round-eared and blunt-headed beasts, which may be called dogs. Their bodies are usually pink or white, outlined in red, and they have three toes on each foot, coloured green. Occasionally horned dragons occur, and also creatures which may be meant for fish. Human faces are of very rare occurrence, and the complete human form, I believe, is never found.

The colours employed are, gold, dark blue, light blue, red, green, pink, yellow, white, purple. The gold is not burnished. The dark blue is a very fine colour.

Of the two full page initials the first is that to the Prologue of the Rule of St Benedict (f. 81 *b*). It is an O, in the form of a quatrefoil. The circumference is $\frac{7}{8}$ of an inch broad, and is divided into panels of interlaced work. Within, the ground is dark blue, covered with gold interlacings, outlined with red, and full of the pink and white beasts described above. The gold interlacings spring from four heads of beasts at the top and bottom. There are ten pairs of beasts in this letter, four outside, arranged in horse-shoe form, four inside in horse-shoe form, and two more inside less closely connected.

The second large initial is that to the Text of the Rule (f. 87 *b*). It is an M, in the form of a pair of horse-shoe arches, consisting, like the O, of a series of panels. The bases of the outer columns are large dragons' heads. The ground of the interior is gold, and the interlacings are light brown, blue, and green. At top and bottom of the central column is a pair of beasts, and within are eleven pairs of white beasts.

The general effect of these letters, if somewhat barbaric, is exceedingly striking. The same form of decoration (in particular the white animals) occurs in works written by the eleventh century scribe Grimoald, of Monte-Cassino, of which facsimiles are given in *Miniature dei Codici Cassinesi* (I. Cod. 109, 25): there they are combined with figure-subjects.

9. Horae (Bourges).

Purchased from B. Quaritch, Dec. 1893.

Vellum, $8\frac{1}{8} \times 6$, ff. 248, 15 lines to a page. Cent. xv, early.

Binding: probably by Bozerian: see plate 48 of *A Lecture on Bookbinding as a Fine Art*, by Robert Hoe, New York, 1886, published by the Grolier Club.

Collation: a^{12} b^4 (+ 1 ?) c^8 (wants 1) d^8–l^8 m^4 n^8–q^8 r^8 (wants 1) s^8–v^8 w^8 (+ 1) x^8–z^8 A^8–E^8 F^4 (3, 4 blank) G^8 H^2.

Contents:

Kalendar in French, in red, blue, and gold	f. 1
Sequences of the Gospels	13
Hours of the Virgin (with nine lessons in Matins: wants first leaf)	19
Seven Psalms and Litany	94
Hours of the Cross	116
Hours of the Holy Ghost (wanting first leaf)	126
Vigils of the Dead	133
O intemerata	184
Obsecro te	188
Memoriae	191 *b*
Mass of the Holy Ghost	225
Mass of the B. V. Mary	230 *b*
Mass of the Holy Trinity	233
Mass for the Dead	235 *b*
xv joys, in French	240
les v playes nostre seigneur Ihesu Crist (the Seven Requests), in French	245
Hymn: Sainte vraye crois aouree	248

Successive owners of the book in recent times have been C. Wilsone, Surgeon (motto, *Semper vigilans*), Charles Wilsone Brown (motto, *Floreat majestas*), and William Gale. The bookplates of the first two were in the volume. It was purchased by Mr Quaritch at the sale of Edwin H. Lawrence's books.

The following is Mr Kearney's description of this volume in one of Mr Quaritch's Catalogues:

"HORÆ B. V. M. etc. small 4to. illuminated manuscript on vellum, *with* 12 exquisite miniatures *painted on chequered backgrounds, a beautiful ivy-leaf border to every page, and several hundreds of brilliant initials and capitals; blue morocco gilt, from the library of Mr Edwin H. Lawrence.* *Bourges about* 1390–1400

One of the most beautiful books of its kind in existence. The local origin of the volume is shown by the names in the Litany of three Archbishops of Bourges (Ursin, Guillaume, Austregisil) following together immediately after Ambrose, Gregory, and Bernard. Coupling this evidence with the manifest age of the MS., we are able to

assume that it was executed by one of the illuminators who worked for the Duc de Berry. The extreme beauty of the paintings, the richness and softness of the colouring, and the particular excellence of the face-drawing, lead to a very allowable conjecture that they were the work either of Andrieu Beauneveu or Jacquemart Hesdin. The book is not absolutely perfect, one leaf at least being deficient. The Calendar, which, like several others of the period, is densely crowded with names and full of errors, is in French, as well as the two sets of Prayers at the end, which begin 'Doulce Dame' and 'Biau Sire Dieux.' Following these there is a final hymn—

Sainte vraye crois aouree
Qui du corps dieu fus aournee
Et de sa sueour fus arousee
Et de son sanc enluminee
Par ta vertu, par ta puissance
Deffen mon corps de mescheance
Et si motroie par ton playsir
Que ie puisse confes morir. Amen.

St Ives (of Brittany, if the entry is correct) appears in gold in the Calendar, and he is the first of the three (Ives, Julian, Fiacre) who follow St Bernard in the commemoration of Saints in the text; but he takes in the Litany a lower place than the three Archbishops of Bourges."

My own remarks are as follows:

In the Kalendar (19 May) S. Yues, in gold. The Assumption (in gold) is called "Notre dame miaoust." 29 Aug., "S. iehan decolasce," in gold.

The *Memoriae* are unusually numerous. They include all the Apostles and Evangelists: among Martyrs are George, Maurice, Eustace; Confessors include Maurus, Germanus, Maturin, Yvo, Julian, Fiacre; Virgins, Geneviève, Radegund, Oportuna.

In the Litany we have: *Martyrs*, Quintin; *Confessors*, Ursin, Guillermus, Austregisil, Yvo, Germanus, Sulpicius, Remy, Gildard; *Virgins*, Syria, Valeria, Radegund, Oportuna, Genovefa, Ursina, Avia, Elizabeth.

The use is of Paris. The *Memoriae* point to Paris so far as the peculiar saints are concerned: but the Litany indicates Bourges. Ursin, William, Austregisil, Sulpicius, and Ursina are all from there. Syria is sister of St Fiacre. I do not attribute much importance to the occurrence of St Yvo, who is the least local of Breton saints.

The miniatures are as follows:

1. f. 45. *Lauds of the Virgin.* The Visitation. Chequered ground of gold, blue and pink. The Virgin on *L.* in blue over vermilion. Elizabeth in pink over green, and white head-dress. A tree on a rock on *R.*

2. f. 57 *b*. *Prime*. The Virgin reclining, head to *L*., on a scarlet bed under the stable-roof. Joseph with stick seated at her feet. Trees on rock beyond. In front on *L*. the Child nude sits up in a basket and touches the ear of the kneeling ass. The ox is just beyond. Chequered ground.

3. f. 64 *b*. *Tierce*. Blue ground with stars. Two shepherds, one on *L*. seated with bagpipe, the other startled, both look up. Demi-angel with scroll *Anoncio vobis gaudium*. Three hills behind, two with trees. Sheep in front.

4. f. 70 *Sext*. Chequer. The Virgin and nude Child on a scarlet seat with white cushion on *R*. Three kings on *L*. are kneeling, with globular gold cups. Star in a blue cloud.

5. f. 75. *None*. Chequer. The Virgin and Child and nimbed maid with basket of doves and candle approach the altar from *L*. Simeon on *R*. in pink with peaked red mitre holds out his hands.

6. f. 80. *Vespers*. Chequer. The Flight, to *R*. Joseph with stick and bundle leads them. Tree on rock behind.

7. f. 88. *Compline*. Chequer. Coronation of the Virgin. The Virgin (on *L*.) and Christ seated on a wooden backless seat. She is crowned, and bends toward Him. He has orb, and pink mantle over yellow robe, and blesses her.

8. f. 94. *Seven Psalms*. Chequer. Christ seated full-face on a pink stone throne with green carpet over it. He has an orb and blesses a chalice with host which stands on the *R*. arm of the throne. Below the text an angel with trumpet, flying, is cleverly sketched. In the border are two half-length prophets with scrolls: (1) above, *Ne reminiscaris domine delicta nostra*; (2) below, rubbed: *...ei domine non* (?).

9. f. 116. *Hours of the Cross*. Chequer. The Crucifixion. The Virgin on *L*. St John on *R*. in scarlet over pink.

10. f. 133. *Vigils of the Dead*. Red ground with gold pattern in squares. A funeral. On *R*. the coffin covered with a black pall, patterned in gold, four candles about it, and a cross at one end. Beyond it two priests in copes of black and gold like the pall read from a book on a wooden lectern. One is bare-headed, the other has an almuce. On *L*. is a group of four or five mourners in black cloaks.

11. f. 240. *xv joys*. Chequer. The Virgin (blue over scarlet) and the nude Child. Seated on a wooden seat without back.

12. f. 245. *vii requests*. Chequer. Rubbed. Christ in a pink mantle, crowned with thorns, showing his wounds, seated full-face on a rainbow, blessing.

10. Horae ("René").

Bought of a member of the Didot family, Nov. 1895. See M. Labitte's Cat. of the Didot sale, May 1879, No. 21. This book was bought in at the sale for 6000 frs.

Vellum, $5\frac{3}{4} \times 4\frac{1}{8}$, ff. 78, 31 lines to a page. Cent. xv (first half).

Bound in red velvet. The hand rather sloping.

On the last fly-leaf is a pencil note: "Acheté le 17 décembre 1866 à M. Abel H. Ram (or Rain) fils du propriétaire du château de (blank) en Irlande."

On the first fly-leaf is the stamp ⟨I. L. H.⟩.

Collation. This is difficult to make out on account of the binding. I make it i^6 (Kalendar) || a^8 b^4–f^4 g^2 h^2 i^{10} (wanting 1) k^4 l^8 m^8 n^8 (+ 2).

Contents:

Kalendar in brown and blue, nearly full	f. 1
Sequentiae of the Gospels	7
Obsecro te, Domina	10
O intemerata	12
Hours of the Virgin (and Advent Office)	13
Seven Psalms and Litany	47
Hours of the Holy Ghost	56
Office of the Dead	58
Memoriae (one leaf, in a later hand)	78

In the Kalendar on the first page is a prayer in French on the lower margin, written in cent. xv, xvi, beginning "Cy oultre mon dieu je te requiers": the end is cut off.

Jan. 7. Aldrici ep. Cen(omannensis: of Le Mans).
Feb. 27. Honorii ep.
Mar. 1. Albini ep. Andegauen. (of Angers).
10. Blanchardi.
Ap. 9. Maglorii Abb.
May 2. Anastasii Ep.
4. Quiriacii Ep.
5. Auertini Conf.
11. Mammerti Conf.
23. Desiderii Ep. M.
27. Carannii Ep.
June 8. Medardi Ep.
9. Liborii Ep. Cenom.
July 9. Transl. S. Pauacii.
24. Pauacii Ep. Cenom.
Sept. 13. In blue. Maurilii Ep. Andegauen.
16. Principii Ep.
19. Sequani Abb.
Dec. 18. Gaciani Archiep. (of Tours).
30. Perpetue virg.

In the Litany: Martial is among *Apostles*; *Confessors* are headed by Mary Magdalen and Mary of Egypt, and include Mamertus, Veranus, Luppus; *Virgins*, Genovefa, Elizabeth.

These saints point to the neighbourhood of Angers and Le Mans. The use is Roman.

The artistic excellence of the pictures is very considerable. A stippled pale purple, a bluish white, and a light vermilion are characteristic colours.

The Kalendar is illustrated with 24 miniatures of oblong form on the margin of the leaf.

1. *January.* In a room, back to stone fire-place, at table. A page in red boots, sword at side, brings a bird on a dish from *R.*

2. *Aquarius.* Nude, empties wooden vessel into a stream in landscape.

3. *February.* In a room, back to fire-place. Another blowing the fire with bellows. Note the fire-dogs.

4. *Pisces.* On ground in garden of a castle.

5. *March.* Two men pruning vines: excellent.

6. *Aries.* By a hill with a castle and leafless tree.

7. *April.* A youth in blue tunic with harp, in an oblong sunk garden, plays to a maid with peaked head-gear who sits with a wreath in her hand.

8. *Taurus.* In a landscape.

9. *May.* Hawk on hand, rides a white horse to *L.*, a lady sits behind him: two greyhounds in front with red collars.

10. *Gemini.* Two-headed, nude, stands in a room.

11. *June.* In shirt and hat mowing. Two haycocks behind.

12. *Cancer.* A long cray-fish walking on a path. Tree and castle behind.

13. *July.* A man binding a sheaf: a woman reaping corn.

14. *Leo.* Seated. Trees behind.

15. *August.* Two men threshing in a brick building with wooden ceiling.

16. *Virgo.* With palm stands in a room with green and black pavement.

17. *September.* A red-capped man with staff treads grapes in a vat in a brick building: another brings a *hotte* of grapes.

18. *Libra.* Held by a maid in a room: view seen through door on *L.*

19. *October.* A man sowing from his lap. A sack stands in the middle distance: trees and house behind.

20. *Scorpius.* A six-legged creature: behind, a hill with a tower, and a fine walled town.

21. *November.* With two sticks beating an oak: stumps of trees in foreground and hogs feeding.

22. *Sagittarius.* A four-legged centaur shooting back to *R.* A walled town behind.

23. *December.* A man standing over a slaughtered hog in a walled yard: a woman collects the blood from the throat in a basin.

24. *Capricornus.* A demi-goat with jointed tail for the lower part of him. A walled town or fort behind.

25. f. 7. *In text. Sequentiae of the Gospels.* St John in white on a small round island. He writes on a scroll: the eagle holds the ink bottle in his beak. Water, land and buildings behind.

26. f. 7 *b.* *In text.* St Luke in canopied chair with desk fitted across the arms: ox with green wings couching: books on the green pavement.

27. f. 8 *b.* *In text.* St Matthew in room sits under circular canopy: scroll on knee. He looks at an open book held by a standing angel in white.

28. f. 9. *In text.* St Mark on a low seat in a windowed room writes on a scroll on his knee. A green-winged lion watches him.

29. f. 10. *Full page. Obsecro te, Domina.* In a portico open to *R.*, outside of which is a view with castled rocks, sits the Virgin in blue, holding the nude Child on her lap. Over her head is a circular canopy. Before her kneels a beardless man with joined hands. He kneels on a cushion of black and gold and red. He wears plate-armour, a surcoat blazoned with armorial bearings, gold spurs, and a sword at his side. His visored helmet is on the ground at the *R.* lower corner. Behind him are two angels in dalmatics (brown and green): one has a harp, the other a lute. The arms on the knight's surcoat are those of Anjou (second branch) as borne by René I., quarterly with Lorraine. Charles II., Duke of Lorraine, whose daughter Isabel married René I. in 1420, quartered the arms of Anjou with his own after that date. He left no male issue, but only two daughters. The owner of this book might conceivably be Charles II. (only he seems in the picture too young), or René I. (1408–1474), or one of his sons, preferably Jean I. (1426–1471). The face does not agree with the portraits of René. M. Labitte states that the portrait is that of René II. of Lorraine.

30. f. 13. *Full page. Hours of the Virgin. Matins.* In two parts. *Upper half:* Against a background of red angels bounded by a half-circle of blue cloud, the Trinity on a plain gold throne. The Father in triple crown and white robe, with orb: the Son in white, holding the cross. Both are covered by one purple mantle and hold a book open between them. The Dove is between their heads, facing *L.*: a ray seems to go from its head to the lips of the Son. In air on either side is an angel, one with a straight trumpet, the other with a lute. In front on blue clouds kneels an angel with sceptre, his back almost towards the spectator. This is Gabriel being commissioned to go to the Virgin. On *R.* and *L.* are two pairs of females. On *L.* Mercy and Truth join hands: on *R.* Justice with sword kisses Peace, who holds a cubical stone or book inscribed *Pax.*

Lower half. The Annunciation. Under a gold cornice supported by a shaft in centre, and one at either end: on each shaft is a statuette of a prophet. On *L.* the Virgin in lilac kneels at carved wooden desk draped with blue: a book on it. Behind her is a seat draped with red, and a white cushion on it. The Dove on rays flies to her head. On *R.* Gabriel kneels with sceptre and long scroll (much rubbed) inscribed in red, *Aue—tecum.* Before him is a blue lily pot: open door behind him.

31. f. 22. ¾ *page. Lauds.* The Visitation: three figures in white and pale purple. Joseph on *L.*, the Virgin, Elizabeth. On *R.* an archway into a courtyard. Large towered building behind. Mound and trees on *L.*

32. f. 27 *b. Prime.* Yard in front of thatched shed. The Virgin and Joseph adore the Child, who lies on a cloth on the ground. The ox and ass adore: two shepherds look over the wall. Hill with sheep, and distant town.

33. f. 30 *Tierce.* Four shepherds and four women with joined hands dance in a ring. Behind on *L.* a shepherd stands playing bagpipes: sheep behind centre, beyond them water and trees. In air two demi-angels hold a scroll inscribed *Gloria in altissimis deo.*

34. f. 32 *b. Sext.* The scene exactly as in 32. The Virgin sits by the shed on *L.*: the nude Child on her knee puts His hands into an open box of gold held by aged kneeling king whose crown (on a peaked red turban) lies on the ground: the two other kings (one young) stand holding covered gold vessels: the cavalcade seen beyond the wall. Landscape as in 32, without the sheep.

35. f. 34 *b. None.* Under cusped gold arch. The Presentation. The Virgin, with a white cloth over her hands, kneels facing *R.* Beyond her kneels Salome with candle

and basket: Joseph removing his cap stands behind. In centre background an attendant with candle: the wall behind is wainscotted and has four windows. On *R.* the altar, red frontal and white cloth, end towards the spectator. *R.* of it Simeon, mitred and nimbed, holds the Child.

36. f. 37. *Vespers.* The Flight. The Virgin with the Child in a gold robe, on the ass, which is led to *R.* by Joseph who has stick but no bundle. Salome follows with basket on head. On a hill behind, a gold idol falls from a column. On *L.* a walled city with huge round towers.

37. f. 41. *Compline.* The Virgin kneels between two angels. Behind her is a long low seat with carved panelled back, over which an angel leans holding a crown. Above it a background of red angels. On *R.* on a throne with two steps the Son is seated with triple crown and book, blessing. All the draperies are pale purple.

38. f. 47. *Full page. Seven Psalms.* In a stone-vaulted building with windows, apsidal termination, and green-tiled pavement. In the apse is a seat draped with purple and a white cushion on it. In front on *L.* stands an organ, with double row of pipes (nine in a row) blown by a servant on *L.* with bellows: a man in scarlet cap, and pale purple mantle over gold robe plays it. A small dog watches him. On *R.* two men, one in scarlet boots with lute, the other with harp. Behind them a crowd of eight people, one playing a trumpet, one a pipe, and one a fiddle. Beyond the organ (on *L.*) is seen a gold shrine with canopied figures on sides and end, elevated on four tall pillars, its narrow end to *R.* This is meant for the Ark. Facing it, under a circular canopy hung from the roof, kneels David, in crown and blue turban, ermine, pale purple and gold. Before him is a table draped with red and blue, and a book on it.

39. f. 56. *Full page. Hours of the Holy Ghost.* In a church-like building, with traceried windows and apse, and green and pink tiled pavement, is a ring-shaped wooden seat, on and behind which are eighteen figures, the Apostles and six others, all looking up, and many with books. In the centre of the circle, under a round canopy, the Virgin in blue kneels with book. Over her head is the Dove, rayed.

40. f. 58. *Full page. Office of the Dead.* In the background a battle-scene of horse and foot, with trumpeters, banners, and men in plate-armour. In front, corpses are being stripped and buried in earth-graves. The picture is not divided by any artificial line, but evidently represents two distinct moments. It is unusual in subject, and of admirable execution.

11. Horae of Jean Dunois.

Purchased of Ellis and Elvey, April 1894.
Vellum, $5\frac{3}{8} \times 3\frac{5}{8}$, ff. 291, 15 lines to a page. Cent. xv (1450).
Binding: by Le Gascon (see post).
Collation: a^8 b^6 c^8–z^8 A^8–L^8 M^8 (wants 8 blank).

Contents:

Kalendar, in French, in red, blue, and gold	f. 1
Sequences of the Gospels	13
Obsecro te	22 *b*

O intemerata . . . . . f. 27 *b*
Prayers: Deus propicius esto . . . . . 32 *b*
Collect for St Michael.
Saluto te beatissima.
Hours of the Virgin (nine Lessons at Matins) 37
Hours of the Passion 120
Passio secundum Iohannem . . . . . 152 *b*
Seven Psalms and Litany 157
Hours of the Cross 184
Hours of the Holy Ghost . . . . . 193 *b*
Vigils of the Dead 'ad usum Romanorum' 201
Memoriae 259

The use is of Rome.

There is at the beginning the book-plate of the Abbé Fauvel, with the inscription: *Ex libris D. D. Abbatis Fauvel. No.* 112.

I take the following particulars from a pamphlet published by Messrs Ellis and Elvey (from whom the manuscript was bought), and from notes by Mr J. A. Herbert and Mr Yates Thompson.

"That this beautiful volume was executed for Jean Comte de Dunois, the Bastard of Orleans, there can be no question. The portrait of the owner occurs in three miniatures. The first is in the calendar for January. In the second of these (f. 22 *b*) he is seen kneeling at a *prie-dieu* in the act of prayer to the Virgin and Child; he wears his armour and a robe of blue covered with fleurs-de-lys with the 'label' (the arms of the Duchy of Orleans), and the baton sinister of bastardy. His arms with the same devices are seen suspended over the arras and supported by an angel. In the third miniature, that representing the Resurrection (f. 32 *b*), the owner is conspicuous amongst the saints ascending to heaven on the right hand of the throne; he is being conducted by his patron saint, St John the Evangelist, to the Regions of the Blest. The identity of St John is indicated in the usual conventional manner by the poisoned chalice in his hand, and his presence in immediate support of the owner proves that the latter's name was Jean.

"The arms with the 'label' and the baton sinister occur throughout the volume in places far too numerous to mention, so that we have it conclusively demonstrated that the book was undoubtedly executed for a bastard of the house of Orleans, named Jean; and, further, from the fact of his always being

represented in armour, he would probably be a distinguished soldier. The only personage of that period (*circa* 1450) corresponding to all these particulars was Jean Comte de Dunois, natural son of Louis Duc d'Orléans, the son of Charles V. of France, commonly called the Bastard of Orleans. This celebrated soldier, the companion in arms of the Maid of Orleans, achieved such victories over the English that he was nicknamed 'le Fleau des Anglois,' and was hailed as 'le Camille des François! le Restaurateur de la Monarchie! le Conservateur de l'Estat!'

"In a *Histoire de Charles VII.*, by Jean Chartier, Paris, 1661, folio, there is a large portrait of Dunois, and a full account of all his achievements is given. His arms are engraved under the portrait, and are the same as those found in this manuscript, except that the baton is dexter instead of sinister. They are described by Chartier as 'd'azur à trois fleurs-de-lys d'or, au lambel d'argent de trois pièces, & à vne cottice aussi d'argent en barre, *autrement* perie en bande.'" (E. and E.)

"The volume was sold to me (through Messrs Ellis and Elvey) by a Mr Musgrave, who says it has been in his family for several generations, having been brought to England from Paris about the end of the last century. It is quite possible that it may have belonged to Louis XII. as stated in writing on the last page, he having been a great friend of Dunois' eldest son. The Abbé Fauvel was a Norman ecclesiastic in the early part of the last century. In 1769 the book formed part of the Collection of the well known collector Gaignat, and in his sale, of which M. Morgand has a priced catalogue dated 1769, it was sold for 30 francs. M. Gruel, whose volume on bindings is much valued, says the binding is undoubtedly by Le Gascon, the initials D. I. and F. G. being added later. The *s fermée* appears very widely and miscellaneously in bindings of this period. Nobody knows exactly what it means.

"M. Paul Durrieu, of the Louvre (Conservateur adjoint au Musée), is most enthusiastic as to the merits of the book, and classes it with the Bedford Missal at the British Museum, and the Salisbury Missal in the Bibliothèque Nationale. It was evidently produced in Paris after its capture by Dunois in 1436, at which time the making of the Salisbury Missal was interrupted,

and it was left in its present unfinished state. I have examined both the Bedford and the Salisbury Missals and find that both the writing and illumination of this volume have more in common with the Salisbury than with the Bedford. There is one illumination in the Bedford Missal (of the Crucifixion) which is the work of another hand (like that on folio 120 of 'the Betrayal' here[1]) and is in greyer and more sombre colours than the rest.

"As to the portrait of Dunois there is none known of any value. It is quite possible that those in this book are the only contemporary portraits in existence." (H. Y. T.)

Dunois was born in 1403 and died 'comblé d'honneurs et de biens' in 1471. He was son of Louis de France, Duc d'Orléans (assassinated 22 Nov. 1407) and Mariette d'Enghien, wife of Aubert de Cany a knight of Picardy. He was legitimised in 1458 or a few years earlier, as we learn from the 'Histoire du Conte de Dunois,' by the Abbé Bordas 'revue par Achille Guena' published at Châteaudun 1850. He always preferred the title of Bastard of Orleans.

The miniatures, which are of extraordinary excellence, are as follows:

1. *January.* The owner seated at table: four servants attending. The arras is painted with the owner's arms (*az.* seme of fleurs-de-lys *or*, a label of three points and baton sinister *arg.*). The same arms are over the mantel-piece: on *L.* is a buffet, and there is also a white dog.

2. *Aquarius.* Nude, stands in a porch emptying a jug.

3. *Feb.* A snowy scene: with trees. A fire on the ground on *L.* A farmer and a man stand by it shielding their faces: another brings a faggot.

4. *Pisces.* In border.

5. *March.* Three men, one with mattock, two with knives, pruning and setting vine stocks.

6. *Aries.*

7. *April.* A gentleman and three ladies, with heart-shaped head-dresses, gather flowers.

8. *Taurus.*

9. *May.* A gentleman with a lady on a pillion rides *L.*: another lady on a white horse, a hawk on her hand.

10. *Gemini.* Nude, embracing.

11. *June.* A man with scythe mowing: two women with rakes: four haycocks.

12. *Cancer.*

13. *July.* Two bind sheaves, one reaps: a cart with railed sides, and two horses.

14. *Leo.*

[1] No. 47.

15. *August.* A wattled enclosure: two men thresh, one winnows with a basket: a sack on the ground.

16. *Virgo.* With palm.

17. *September.* In a stone building, a man treads grapes; another empties a jug into a eask. Vats and casks around.

18. *Libra.* Held by a woman.

19. *October.* A man on a white horse drawing a harrow to *L.*: a man sowing.

20. *Scorpius.* A lobster.

21. *November.* Two men beating oaks: a dog and four hogs.

22. *Sagittarius.* Shooting to *R.*

23. *December.* A boar hunt: one pierces a boar with a spear: three dogs: a man blows a horn.

24. *Capricorn.* Emerges from a cornucopia.

25. f. 13. *Sequences of the Gospels.* St John on Patmos: a devil peeps round a rock and upsets the ink. Eagle on *L.* In the border an angel with a banner of Dunois' arms.

26. f. 15 *b.* St Luke at a hexagonal desk: he mends his pen. A bookcase with two shelves in the room: a winged ox.

27. f. 18. St Matthew. Angel kneels holding the ink for him: his desk is on his chair-arms. Table with books: flower-pot on the wall.

28. f. 20 *b.* St Mark writes '*In illo tempore*' on a parchment which has weights hung over it by strings. Desk on the side of his chair: another desk. A winged lion by him.

29. f. 22 *b.* *Obsecro te.* The Virgin and Child under a canopy: gold cloth over the chair. Two angels hold up the curtains. Before her kneels Dunois in armour, with surcoat of his arms. An angel holds his helmet and scutcheon.

30. f. 27 *b.* *O intemerata.* The Virgin under a red canopy suckles the Child: on *L.* an angel with organ, on *R.* one with lute. Chequered ground.

31. f. 32 *b.* *Deus propicius.* The Doom. Christ as Judge surrounded by angels: the Virgin and John Baptist in front, and half-lengths of Apostles, and an angel with trumpet. Below, people rising from their graves are led by an angel to *L.* Another angel thrusts souls down to *R.* (in the border) with a cross-spear. The design is continued in the border. On *L.* at top, souls flying up, and one carried by an angel. Below this, St John Evangelist with cup and palm, and Dunois kneeling at a *prie-dieu.* At the bottom on *L.* in a churchyard with stone cross and grave-crosses of wood, is a kneeling angel fitting a skull on to a trunk: other bones lie about.

On *R.* at top, angels with cross, lance and reed and column. Below, souls falling into hell-mouth.

32. f. 37. *Matins of the Virgin.* Annunciation: a shaft in centre. The Virgin on *L.* with book. Gabriel in cope, with peacock wings, kneels with scroll (*Ave—dom.*). The Dove on a ray flies to the ear of the Virgin. Outside, in the border, the Father half-length, surrounded by red angels.

Subjects in the border:

33. Top *L.* Joachim kneels offering a lamb to a Bishop who stands with raised hands, as refusing it.

34. Joachim kneels: demi-angel in air: sheep. Shepherd piping on *R.*

35. Anne with book sits on the grass in a walled garden: an angel in air.

36. Joachim and Anne embrace: behind, a stone gateway.

37. Anne in a red bed holds the infant Virgin: a nurse at the foot with a cloth: white canopy.

38. A Bishop by an altar takes the hand of the Virgin who is crowned. Anne (and Joachim) on *L.*

39. The Marriage. Joseph on *L.* holds his staff: behind him a suitor breaks his.

40. f. 66 *b*. *Lauds*. The Visitation. An angel on *L.* attends the Virgin, carrying a square casket. Landscape: rays above.

41. f. 81 *b*. *Prime*. The Virgin kneels under a stable on *L.* adoring the Child, who is surrounded by red angels: Joseph stands on *R.* On *L.* the ox and ass. Shepherds approach. Sheep are seen on a hill. Above, in the border, the Father half-length, surrounded by red and blue angels, one has a scroll *peur na* (i.e. *puer natus est*).

In the border below are two shepherds looking up, and sheep. Above them on *L.* demi-angels with scrolls of music (*Gloria excel.*): others with a book on *R.*

42. f. 87 *b*. *Tierce*. Angel and shepherds. Blue angel in air, with scroll *peur natus est*. Hills, trees, and sheep. A shepherd on *L.* looks up, another points up, for a third who sits with bagpipe. A woman on *R* sits spinning. Two more shepherds in the border.

43. f. 93 *b*. *Sext*. The Magi. Blue angels in air with scroll *nonda xalt*. Two of the kings kneel, one stands, before the Virgin and Child who sit under the stable-roof: Joseph on *L.* behind her, with a red box.

44. f. 99. *None*. The Presentation. Simeon behind an altar in centre. The Virgin and Child in front. On *L.* three maids, one with doves and candle. On *R.* a man in a peaked hat, and Joseph with a candle.

45. f. 104 *b*. *Vespers*. The Flight: they go to *L.* An angel in cope, with gold sceptre, follows with a red box. In the background a man working in a vineyard.

In the border the Massacre: two groups of soldiers, woman, and child.

46. f. 114. *Compline*. The Father in imperial crown under canopy on *R.* The Virgin kneels, her train held by an angel. An angel in air holds a crown. In front is a ring of Saints (from *R.*), Apostles, Stephen with stone, Vincent, Laurence with gridiron, Katherine with wheel, Agnes with lamb. Blue angels above, red angels below.

47. f. 120. *Matins of the Passion*. The Betrayal. A very subdued tone of colour is employed in this picture in order to give a twilight effect. It is extremely beautiful: but I do not on the whole agree with the suggestion that it is by a different artist.

In front: Christ, Peter with sword, a crowd of men fallen backwards. Behind: the kiss of Judas, Malchus fallen, Peter sheathing his sword, a crowd with lights.

In the border: *R.* the Agony: in a wattled enclosure, three Apostles asleep. Christ kneels facing *R.*: an angel points to a cup on a rock.

Below, Christ with bound hands led to *R.* by a man with a cresset: three or four precede, one blowing a horn: two follow, one pushing Christ.

48. f. 130. *Lauds*. Pilate on *L.* under stone canopy washes his hands: an attendant with basin and towel. Christ on *R.* held by two men: two more behind. Half-length in border of a man with a weapon.

49. f. 133 *b*. *Prime*. Christ scourged by three men. Pilate watching: garments on the ground.

50. f. 136 *b*. *Tierce*. Christ bearing the cross. The procession issues from a gate on *L.* Christ is followed by three nimbed persons, and a crowd: one man with a mace. In front one blows a horn, one holds a cord tied to Christ's waist, two smaller men support the cross.

51. f. 139 *b*. *Sext*. Christ lies on the cross: one man nails His feet, another stretches the *R.* arm while another nails the hand. On *R.* the Virgin sits arranging His

drapery: two other nimbed women weep. In the background, a man digs, and three look over a rock.

52. f. 142 *b*. *None*. Crucifixion, with the thieves, whose feet are free. In front a seated group of John, the Virgin, and three others. On *L*. Longinus pierces the side, his spear guided by another, and raises his hand to his eye. On *R*. a man with a scroll *Vere filius dei erat iste*, and two others. Title on the cross and sun and moon in the sky.

In the border, two weeping angels: two dead people rising from graves.

53. f. 145 *b*. *Vespers*. The Deposition. Joseph (?) lowers the body, Nicodemus (?) supports the ladder, another takes the nail from the feet. The Virgin and two others on *L*. Magdalene seated. John on *R*. with book.

54. f. 148 *b*. *Compline*. The Entombment. Apparently in a ruined church with clerestory. Trees seen behind. Joseph, Nicodemus, the Virgin and two Maries, John and one other man stand about the tomb.

55. f. 152 *b*. *Passion according to St John*. The Mass of St Gregory. The Father in imperial crown stands holding the body of Christ, of which the feet are in a marble tomb. John on *L*. and the Virgin in front, both weep. Behind, the three crosses, title, ladder, spear, reed, mantle, tunic, column, whips, nails, pincers: on *R*. an open hand, on *L*. a spitting face: in front, hammer and gold pieces.

In border on *L*. Gregory in chasuble and tiara kneels before an altar in a church, and looks up.

56. f. 157. *Seven Psalms*. *Domine ne in furore* (1). David, turbaned and crowned, kneels face *L*.: harp on the ground. Above in a circular rayed medallion, the Father with angels. Beyond a river on *L*. a shepherd with bagpipe and sheep.

In the border. Above, angels: below, angels supporting a shield.

57. f. 159. *Beati quorum*. Pride (*Orgueil*) a crowned man in scarlet gown on a lion. Envy (*Envie*) a woman on a wolf: both have swords.

58. f. 162. *Domine ne in furore* (2). Idleness (*Peresse*) with stick, hand to head, on an ass, crosses a bridge to *R*. The back of a man leaning over the embattled parapet on *L*. A beautiful river-view with towers, bridge and island, behind. This view (and the man looking at it) is identical with that in the Van Eyck *Vierge au donateur* in the Louvre, which was painted by Jan van Eyck for Rollin, Chancellor of Burgundy, and was shortly afterwards in Autun Cathedral.

59. f. 165 *b*. *Miserere mei*. Anger (*Ire*) seated on a leopard, stabs himself. The background is very good, with a silver river and boat, etc.

60. f. 168 *b*. *Domine exaudi* (1). Gluttony (*Gloutenie*) richly clad, on a wolf, rides to *L*., holding a sword and a cup. A servant with flagons (of wine) follows him.

61. f. 172 *b*. *De profundis*. Lust (*Luxure*). A lady in rich dress with heart-shaped head-gear, on a white goat; she holds two darts and a mirror. Through two small apertures at the back are seen David at a window and Bathsheba in a bath.

62. f. 174. *Domine exaudi* (2). Avarice (*Auerrice*). A man on an ape, in his lap an open treasure-chest. On a table beside him scales and money. He has a sword: on *L*. is a man with a bag. Shuttered window at back.

63. f. 184. *Hours of the Cross*. In a hexagonal building, an altar with a 'Jerusalem' cross on it, richly jewelled. This is the True Cross in its shrine. Seven figures stand and kneel round it. On *L*. (1) the Greek patriarch (?) with white beard and linen head-dress. (2) A black man (?) a Copt, in peaked head-dress. (3) A man in blue with a hat. (4) A king in vermilion and gold. On *R*. (5) a monk (?) in green with blue hood. (6) A black man hooded holding a small white cross. (7) A man in a tiara holding a

covered cup and short rod. These figures may represent the different communions who have representatives in the church of the Holy Sepulchre.

In border: two men dig, and uncover the cross. Helena on *R.* points.

64. f. 193 *b*. *Hours of the Holy Ghost.* Pentecost. The Virgin and Apostles seated in a church with books. Above the Virgin's head, the Dove descends vertically.

65. f. 201 *b*. *Office of the Dead. Placebo.* A Churchyard with gold crosses. An open grave: a corpse in front. Scroll: *Circumdederunt me dolores mortis et pericla inferni inuenerunt me. Sperantem in domino misericordia circumdabit.* A devil emerging from the earth on *R.* catches the *R.* foot of the nude soul which rises into the air and claws its back. Scroll: *Lubricus fuit.* Two angels in air fly down. Scrolls: (1) *Penituit et elemosinam dedit.* (2) *Sinite illam: iustum et impium iudicabit dominus.* Above, the Father surrounded by red angels.

In border. Church on *L.*: mourners going to *R.* Two priests in black copes, a cross-bearer. Two sextons lay a shrouded corpse into the earth: bones on the ground. Wooden crosses.

66. f. 211. *Regem cui omnia.* Interior of a church looking *E.* Altar with two chalices. Red coffin with 'hearse' over it of blue with gold fleurs-de-lys, studded with tapers. Mourners on either side with tapers, and others in the stalls. On *R.* two coped priests with books.

In border: a pale man with a linen cloth about his head in a white bed, his arm on the counterpane: a woman kneels with a basin. A priest in almuce touches his eye: an acolyte with open casket, in surplice. Three friends.

67. f. 259. *Memoriae.* St Peter throned with blue cope, tiara, and key, between two Cardinals. A surpliced clerk kneels before him holding an open book over his head.

68. f. 260. St Paul with open book and sheathed sword (with red strap), in a good landscape with fortified town.

69. f. 261. St Andrew with saltire and book: blue and gold arras.

70. f. 262. St James the Great: staff, scrip, hat, and book.

71. f. 263 *b*. St John Evangelist in a room holding cup and palm. By him is a table with his books, and another on a sloping desk fixed into the table.

72. f. 264 *b*. St Thomas kneeling in a landscape touches the side of Christ.

73. f. 265 *b*. St Anthony in red mantle with blue T-cross on shoulder, and T-headed staff, seated on a stone throne: fire at his feet. A devil approaches him from *L.* Arras and trees behind.

74. f. 267 *b*. St Christopher walking through a river to *L.* The Child on his shoulder with orb and flying mantle. Hermit on *R.*

75. f. 269 *b*. St Leonard in gold dalmatic with book. He holds two chains attached to the handcuffs (two rings sliding on a bar) of two prisoners in linen breeches who kneel. On *R.* are two grated arches: two men are seen praying behind the bars.

In border. Two men kneel, one in linen breeches, the other in shirt and shoes: both have their hands in fetters.

76. f. 270 *b*. St Martin on horseback dividing his cloak (scarlet with ermine lining). Lame beggar on *R.* Buildings.

77. f. 271 *b*. St Nicholas as Bishop in an apsidal building. The children in the tub on *L.* are tonsured. Table with desk and books on *R.*

78. f. 272 *b*. St Eustace. Horse in front. Eustace in red tunic, black boots and gold spurs. The stag with crucifix between its horns springs away on *R.* In front on *R.* three dogs and a man with a spear blowing a horn.

In border. Eustace in centre in a river, distracted. On *L.* a lion and on *R.* a wolf, each carrying off a bleeding boy by the arm.

79. f. 273 *b.* St Laurence on the gridiron in a stone enclosure. Two tormentors with poker and bellows. Emperor and two others look on.

80. f. 274 *b.* St George in fine plate armour on a white horse standing still face *L.* pierces the dragon.

In border above. The princess kneeling: a castle behind.

81. f. 275 *b.* (*Les vers St Bernard.*) St Bernard in white in a canopied seat writing at a desk. The Devil, by a table, gesticulates.

82. f. 278. St Julian nimbed, with paddle, in a boat, rowing across a river. His mother with lantern and paddle is at the other end of the boat. Between them is a leper (Christ) nimbed, with staff and rattle, in a close head-dress. A beautiful landscape behind.

83. f. 280. St Mary Magdalene covered with golden hair supported in air by four angels. Trees and hills below.

84. f. 281 *b.* St Katherine crowned in scarlet and ermine robe sits under a canopy on *R.* holding a sword. An octagonal desk near. The wheel on *L.* against a bookcase.

85. f. 282 *b.* St Margaret in a stone building. She emerges from the back of a greenish dragon, and holds a gold cross.

86. f. 283 *b.* St Genevieve in a wood. Trees and stumps on *R.* She has candle and book. In air, an angel with lighted taper, and a devil with bellows.

87. f. 284 *b.* St Apollonia in blue laid back in a wooden chair on *L.* with bound hands. A man presses his foot on her body and pulls at a tooth. Another behind holds her. A ruler looks on.

88. f. 286. St Elizabeth, elderly, with book. Red and gold arras.

89. f. 287. St Mary of Egypt on *R.*, covered with hair, stretches out her hand toward Zosimus, who stands on *L.* in white with black scapular and with horn at girdle: he offers her a black mantle. Trees and rocks behind.

90. f. 288. St Francis kneeling in a landscape, shewing the stigmata. In air the seraph Christ.

91. f. 289 *b.* St Barbara beneath a golden arch, face *L.* holding palm and tower. This picture I take to be by an inferior artist.

12. Horae of the Grand Bastard de Bourgogne.

Purchased from a member of the Didot family Sept. 1895, No. 22 in Cat. of the Didot Sale where it was bought in for 7000 frs.

Vellum, 6 × 4½, ff. 265, 17 lines to a page. Cent. xv (1480).

Binding: modern red leather with gold and blind tooling, by R. P. Schavye: two silver clasps of elaborate workmanship, stated in a note to be original. They may be of cent. xvii.

Collation: a^{14} b^{8} c^{8} (wants 1) d^{8}–q^{8} r^{4} s^{8}–z^{8} A^{8}–K^{8} (+ 10 blank).

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f. 14 blank.	
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The Kalendar:

17 Jan. St Anthoine inserted in bright red in a later hand.
25 June. St Eloy in gold.
3 Aug. Inv. of St Stephen in gold.
25 Aug. St Loys in gold.
1 Sept. St Leu. St Gille in gold.
3 Nov. St Marcel in gold.

The Litany. *Martyr:* St Quiriacus. *Doctors:* Anthony, Gerald, Leonard. *Virgin:* Radegundis.

The *Memoriae* include SS. Adrian, Anthony, Giles, Susanna.

The use is Roman.

Marks of ownership. In the borders occur thrice the arms of Burgundy with a bar sinister, and also a badge of a burning fire-place (*barbacane*), and the motto *Nul ne si* (= *s'y*) *frote.* M. Labitte says "Olivier de la Marche, poète et chroniqueur contemporain à la Cour de Bourgogne, décrit ainsi, dans ses mémoires, la housse que le cheval du Grand Bâtard portait au Pas d'armes tenu à Bruges en 1468, à l'occasion du mariage de Charles le Téméraire avec

Marguerite d'York: 'Saillet le chevalier à *l'arbre d'Or*, son cheval couvert de velours tanné, à grandes barbacannes de fil d'or en brodure et lettres de mesme à sa devise, et *d'icelles barbacannes issoyent flammes de feu.'*" The owner has a special devotion to St Anthony (and to St Barbara, a patroness of soldiers). He is rightly taken, from these indications, to be the "Grand Bastard de Bourgogne." Antoine, Comte de la Roche en Ardenne, son of Philip the Good, Duke of Burgundy († 1467), and of Jeanne de Prelle, and natural brother of Charles the Bold: he distinguished himself greatly in the siege of Ceuta. He was born in 1421 and died in 1504. The Seigneurs de Beures were descended from him.

There is also the modern book-plate of C. Pieters, Esq. with the collector's motto on an open book: Matth. cap. xxv. ite ad vendentes et emite vobis. At the Pieters sale at Ghent, May 1864, this volume was knocked down to M. Didot for 4085 frs.

The pictures in this book are numerous and interesting: some of them, especially the illustrations of the Evangelists' lives, are quite uncommon. They are of very fair and careful execution, not of marked excellence: the decorative work does not rise above the average.

1. f. 15. *Sequence of the Gospels.* A large picture, and four medallions in the border. Also the badge and motto.

St John writing on a small islet, the eagle on *R.* with ink-horn in beak. Other wooded and castled islands behind.

Medallions. 2. In centre St John in the caldron of oil: a man on *L.* blows the fire, one on *R.* pokes it, a third brings wood. The Emperor and four more men behind.

3. In a building, St John takes the hand of Drusiana who sits up in a gold coffin (inscribed SVDRIANE): three men in surprise behind.

4. In a field, St John blessing the poison cup, which is full of snakes.

5. Before a draped altar with chalice St John, old and bearded, in blue chasuble, stands up to his middle in a grave dug in the floor: his hands are joined: he faces *L.* Three or four men watch.

6. f. 17. *Large.* St Luke beardless on a richly-embroidered and canopied seat, writes on his knee: beyond him the winged ox lies by a carved table with three books on it. The *R.* wall of the room is gold, covered with canopied figures and carving. At the back, a window of two lights.

Badge in initial.

Medallions. 7. St Luke (as physician) in a room holding up a glass vessel; a paper in his *R.* hand.

8. In a room, the Virgin kneeling face *R.* St Luke at a desk (sloping, on a table) paints. His colours on the table by him.

9. The four Evangelistic beasts: they are done in gold, except the Angel. They are in the air and support a square gold cloth (cf. Peter's vision in Acts x).

10. In a room, St Luke lies dead on a bed.

11. f. 19. *Large.* In a portico St Matthew full-face on a blue-draped seat: a scroll on his knee inscribed *In ilo te.* He dips his pen into an ink-bottle held by a small angel on *L.*

Motto in border.

Medallions. 12. In a room Matthew (full-face) sits at the receipt of custom: a table before him with rouleaux of gold on it.

13. In a circular building he raises a dead youth who stands in a grave in the pavement: the king and three others watch.

14. He stands in a portico: three persons kneel to him.

15. He stands, vested in a blue chasuble, before an altar. A man in peaked hat stabs him from behind with a sword.

16. f. 21. *Large.* In a room, his back to a four-light window, St Mark sits full-face on a wide carved wooden settle with red arras at the back, and writes on a scroll *Recumbent.* The winged lion on *R.*

Medallions. 17. In a room, St Peter stands in a wooden pulpit, face *R.* and addresses a crowd of six people: the foremost of these is Mark who is writing on a scroll.

18. Under a small shed on *R.* sits a cobbler (Anianus 2nd Bp of Alexandria): shoes on the ground by him. His hand is bleeding. St Mark, coming from *L.*, touches it.

19. St Mark facing *L.*, at an altar with chalice: one of two men puts a rope over his neck from behind.

20. He is dragged, nude, along a street by a rope round his neck by two men.

21. f. 23. *Hours of the Holy Ghost. Large.* A red table in centre with book. Behind it full-face stands the Virgin with hands extended. A half-circle of Apostles stand on either side, and two kneel in the foreground. Over her head is a window, on either side of which are three canopied figures: the Dove among flames and rays appears through it.

Medallions. 22. *Noli me tangere.* In a wattled garden, Magdalen kneels on *L.* her casket by her. Christ has long gold cross, and also spade. One tree behind.

23. The Ascension. A small mound in centre. Christ's feet seen in clouds. Four Apostles, in two groups, kneel.

24. The Baptism of Christ. An angel on *L.* bank holds the garment: John Baptist on *R.* baptizes Christ.

25. The Transfiguration. Christ with flame-coloured head and hands, in white robe, stands in centre. A kneeling figure on either side in front. Moses (horned, and with tables) and Elias are half-length figures on clouds on either side.

26. f. 30 *b.* *Mass of the Virgin. Large.* In a room or church with three windows the Virgin and Child, full-face, on a broad gold carved seat with arms: pink arras behind. On *R.* three angels, with an organ: on *L.* three more with an open book.

Badge and motto in border.

27. f. 38. *Obsecro te. Large.* In air, surrounded by broad gold rays, the Virgin and Child, full-face: she holds a flower and stands on a crescent.

Motto in border.

28. f. 43. *O intemerata. Large.* In a paved room with a three-light window the Virgin and Child: she stands on a gold carpet. Behind, two columns, a red and gold

arras in front of them. Before this, on *R.*, three angels with fiddle and harp: on *L.* two, with drum and lute.

Arms in border.

29. f. 46. *Hours of the Virgin. Matins. Large.* The Annunciation. In a room with gold wall (in which is a statue of Moses), a passage lined with statues and medallions leads into the open air. In air, Christ with orb on a cloud, half-length. The passage has a blue arras. On *R.* in front kneels the Virgin before a bench with open book: over her on *R.* is a canopy of red arras. The angel kneels behind, in red dalmatic, holding a scroll AVE MARIA.

Medallions. 30. Joachim and Anne embrace: building on *R.* with gold door.

31. Anne in a red bed, a woman bending over her: in front two nurses wash the Virgin in a tub: one holds the towel.

32. Presentation of Christ. The Virgin kneels in front holding the Child: behind her are Joseph and Salome with basket. On *R.* behind altar Simeon mitred, with cloth, and an attendant.

33. The Assumption. The Virgin carried up by four angels in air.

34. f. 70. *Lauds. Large.* The Visitation. The Virgin on *L.*, an angel behind her: a ragged rock on *R.* of Elizabeth.

35. f. 86. *Prime.* In the court of the stable. On *L.* Joseph (not nimbed) kneels: in centre the Child on a cloth: on *R.* the Virgin kneels. In the background two shepherds look through an archway.

36. f. 93. *Tierce.* Two shepherds and a seated woman (on *L.*): one on *R.* stands, the other falls back: sheep feeding between them. In air a demi-angel with scroll *Gloria in excelsis.* Hills, with sheep and cattle, behind.

37. f. 100. *Sext.* On *R.* the stable in which sit Joseph (not nimbed), the Virgin and Child. Star above. One king kneels and two stand on *L.*

Arms in border.

38. f. 106. *None.* The Virgin kneels with the Child: behind her, Joseph, Salome, and another. On *R.* behind the altar, and in front of a green hanging, under a red canopy, Simeon mitred holds a cloth.

39. f. 112. *Vespers.* The Flight, to *R.* On *L.* of a hill behind is a troop of soldiers.

40. f. 122. *Compline.* The Virgin crowned kneels in front, facing *R.* On *R.* two seated angels in gold, face *L.*, play harp and lute. Behind, almost full-face, Christ, with orb, blessing, on a seat hung with arras blue on gold. On *L.* four angels, on *R.* two.

41. f. 138. *Seven Psalms. Large.* David, old, crowned, in ermined robe kneels, face *R.* in rocky landscape: harp behind him. Christ in air, half-length, with orb.

Medallions. 42. David, a boy, with sling raised: Goliath in gold armour with halbert falls backwards.

43. Bathsheba in a large wooden tub: a red curtain behind: on *R.* stands David in ermine and blue with harp.

44. Uriah in dark armour kneels on one knee and takes a letter from David who stands on *R.* with two attendants.

45. Uriah falls backwards, bleeding: a troop of horsemen in gold armour attack him.

46. f. 163. *Office of the Dead. Large.* In a landscape with trees and water: on *R.* Death as a blackened corpse in a white shroud smites with a huge dart a young man in a rich gold blue and ermined gown: a hawk on his gloved *L.* hand: he falls back.

Medallions. 47. A sick man in a red bed: a priest in white bends over him, holding a chalice and administering the Host: an acolyte with cross.

48. A corpse with a white loin-cloth lies on its back, covered with worms.

49. Job in white loin-cloth seated on a heap of straw; he seems to repulse the Devil who offers him something: the Devil has a red tunic, two short horns, and a wooden leg.

50. Job lies on the ground, bleeding: two devils stand over him and beat him.

51. f. 174. *Matins of the Dead. Initial.* A coffin with blue and gold pall and candle at foot: on *R.* a priest in blue cope with open book, and an acolyte with cross: on *L.* two mourners in black-hooded cloaks.

From this point the illustrations are nearly all in initials.

52. f. 221. *Gaude flore. Initial.* The Virgin and Child, standing on a crescent against a background of red angels, outside which is a ring of blue angels.

53. f. 223. *Ane cuius.* Joachim and Anne embrace: on *L.* is the temple with gold door.

54. f. 224 *b.* *O domina.* In a room: on *R.* the Virgin sits on the floor with open book and beckons to the Child who comes from *L.* on a hobby-horse: He has a rayed nimbus and gold garment.

55. f. 225 *b.* *O domina glorie.* Half-length of the Virgin on seat with red arras: she suckles the Child, who sits on a green cushion in her lap.

56. f. 226 *b.* *O Maria.* In a room with red arras: the Virgin holds up a flower and looks at the Child.

57. f. 227. *Stabat mater.* Pietà at the foot of the Cross: John on *L.* supports the head of Christ.

58. f. 229. *Saluto te.* The Annunciation. The Virgin on *L.* kneels with book: the Dove near her head: Angel in gold dalmatic with scroll AVE MARIA.

59. f. 230. *Salue sancta facies.* St Veronica full-face in a room holds before her the *sudarium*, which is disproportionately large.

Memoriae. 60. f. 231 *b.* The Trinity. The Father on a throne draped with gold in air holds the crucified Son before Him: the Dove over the Cross.

61. f. 232 *b.* All Saints. A crowd of figures: St John Evangelist with cup, St Jerome as Cardinal, and a Virgin with palm are distinguished.

62. f. 233 *b.* SS. Peter and Paul with keys and sword and book.

63. f. 234 *b.* St John Baptist in red mantle over hide, holds a lamb and stands among rocks.

64. f. 235. St John Evangelist with cup containing dragons.

65. f. 236. St James the Great in room, with staff, rosary, scrip and scalloped hat.

66. f. 237. St Adrian in fine steel armour, stands on a lion and holds anvil with hammer. Columns and apsidal interior behind.

67. f. 238. St Sebastian bearded, bound to tree: two archers on *L.*

68. f. 239 *b.* St George in gold armour, on white horse standing still, pierces a blue dragon: the Princess kneels on *L.* behind.

69. f. 240 *b.* St Christopher walks through water to *L.*: he has a staff: the Child Christ with orb on his shoulder.

70. f. 242. St Anthony in apsidal room with blue floor: in black habit with blue T on shoulder and open book: he stands in flames: a hog behind him.

71. f. 243. St Nicholas in windowed building: three boys in tub on *L.* He has mitre, blue chasuble, pastoral staff.

72. f. 244. St Michael in gold armour with blue wings and long cross: he holds a devil by a chain.

73. f. 245. St Giles in black habit: rocks behind: a hind springs up to him and he is drawing an arrow out of its back.

74. f. 246. St Anne in red on large wooden throne: by her on *L.* stands the young Virgin with the Child.

75. f. 247. St Barbara with palm: round tower on *R.* with three windows.

76. f. 248. St Susanna kneels before Daniel, who is throned on *R.* and wears a peaked hat: behind her stand the two elders.

77. f. 249. St Katherine in windowed room: she is crowned, has palm and sword, and stands on Maxentius: wheel behind her.

78. f. 250. St Mary Magdalene: covered with gold hair: three angels support her in air, over a hill.

79. f. 251. St Margaret: in a room. She holds a small cross and emerges from the back of a dragon. Arms in border.

80. f. 252. *Hours of St Barbara. Large.* St Barbara with palm, facing *L.* On *L.* is a tall square tower with three windows and conical roof: on *R.* a ragged rock.

Medallions. 81. Her father in turban and ermined robe talks to two shepherds on *R.* with crooks: sheep feed near.

82. He drags her by the hair of her head from among rocks.

83. He holds her hair as she kneels, and is about to behead her.

84. He lies on his back: fire falls on him from the sky.

13. Horæ (Bregilles).

Purchased from B. Quaritch, May 1895.

Vellum, $7\frac{1}{2} \times 5$, ff. 210, 14 lines to a page (in the Kalendar, 17). Cent. xv (1460).

Collation: a^{12} b^8–d^8 e^6 (wants 6) f^8–m^8 n^8 (wants 8) o^8 p^8 q^8 (wants 7, 8) r^8–w^8 x^4 y^8 z^8 || A^{10} (wants 10) B^{10} (wants 8–10).

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Kalendar in French (black and red)	f. 1
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Penitential Psalms and Litany	105, 119 *b*
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Memorials of Saints	180
Hymn on the Nativity, beginning "Puer nobis nascitur"	192 *b*
Prayers, etc. in Latin and French; apparently left unfinished	195—203

An "Oraison tresdeuote a la glorieuse vierge marie de ses douleurs principales" has been added at f. 204 by a later hand.

On f. 210, in a 16th cent. hand:

"Parans sanz amis
Amis sanz vouloir
Vouloir sanz pouuoir
Pouuoir sanz effect
Effect sanz proffit
Proffit sanz honneur
Honneur sanz vertus
Le tout ne vaut vng festu."

Below this is an owner's name (?), obliterated.

On ff. 194, 194 *b*, are entries recording the marriage of "Jacob de Bregilles et Claire sa femme" on 21 Sept. 1442, the births of "mon filz Jehan" at Brussels on 20 June, 1450, of "ma fille Ysabeau filleulle de ma dame la Duchesse de Bourgone" at Brussels on 19 May, 1452, of "ma fille Phillipote filleulle de monsieur le Dug de Bourgongne nomme Philippes" [Philip the Good, 1419—1467] on 12 Sept. 1458, and of "ma fille Ysabeau" on 19 Nov. 1459, "et la tint sur les fons ma dame la Contesse de Charoloys." In the margins of f. 194 *b* are three other entries, in different ink and by another hand, the first of them copied from another Book of Hours ("dautres heures en parchemin sans couuerture et neantmoins entieres") and recording the birth of "mon filz Girard" on 5 June, 1454, and the other two noting the birth of "ma fille Jehanne, filleule de Madame la Presidente de Bourgonne," on 8 April, 1461, and the death of Jaquot de Bregilles on 25 Jan. 1474 [5], "en sa maison a Bruxelles."

Flanders, or North-Eastern France. Borders of ivy-leaves, birds, strawberries, etc., on a white ground; and 31 miniatures in *camaïeu-gris* touched with gold, flesh-tints, and subdued colouring.

M. Paul Durrieu has given the following important note:

"Le Christ en croix (fo. 27) est de la main de Guillaume Vrelant, un des meilleurs miniaturistes de Bruges. On peut comparer avec les grisailles de la *Vie de Ste-Catherine* à la Bibliothèque Nationale de Paris, ayant appartenu aux ducs de Bourgogne.

De même la Pentecôte (fo. 35)."

The pictures are as follows:

1 (initial). f. 13. St John writing, in Patmos; eagle holding his ink-pot.

2 (init.). f. 14 *b*. St Luke, with palette, painting the Virgin's portrait. She stands beyond, crowned, full-face; ox.

3 (init.). f. 16 *b*. St Matthew in high cap sitting at a table; angel on *R*.

4 (init.). f. 18 *b*. St Mark writing at a fine double desk; lion.

5 (init.). f. 19 *b*. Madonna and Child, full-face, throned.

6 (half-page). f. 27. Crucifixion; on *L.* Longinus piercing the Saviour's side and touching his eye. The Three Maries. St John; on *R.* centurion and three soldiers; Jerusalem in the background. Perhaps the finest page in the book.

7 (half-page). f. 35. Pentecost. Virgin seated in the middle. All the Apostles kneel, including Peter and Paul, in front.

8 (half-page). f. 42. Annunciation. The Virgin on *R.* Gabriel in cope with sceptre. Notice some gilt leather hangings, excellently done.

9 (init.). f. 55. Visitation. Elizabeth on *R.*

10 (init.). f. 68 *b.* Mary and Joseph adoring the Infant Christ.

11 (init.). f. 74. Angel and two Shepherds: one has a pipe. Blank scroll.

12 (init.). f. 79. Adoration of the Magi. Joseph is not there.

13 (init.). f. 84. Presentation. The Virgin and two women: Simeon (not nimbed) and a priest on *R.*

14 (init.). f. 89. Flight into Egypt. Joseph's back nearly turned: he looks to *L.*

15 (init.). f. 97 *b.* Coronation of the Virgin. Two figures only; the Virgin kneels to Christ, who is throned in a pillared hall, and has orb and rich crown.

16 (half-page). f. 105. There is more colour in this than in the other miniatures. David facing *R.* and holding a harp kneels before a canopied sideboard of which the ledge is covered with a white cloth. It has on it four flagons of various sizes, a tumbler, and two apples (?), also two plates on a shelf. David's crown is on a stool beyond. Behind him is some arras. Over an embattled wall with a door in it, which forms the background, is seen the Father in the sky, half-length, with tiara and orb. Landscape.

17 (half-page). f. 127. Raising of Lazarus. Lazarus, nude and beardless, is rising out of an earth grave with stone lid, near a building: beyond is the elaborate apse of a church, and a landscape. Immediately behind Christ is Judas, red-haired and without nimbus, and two nimbed Apostles. A beardless man (or not impossibly Martha) kneels in surprise behind Lazarus.

18 (init.). f. 180. The Trinity. An Italian Trinity, the Father in imperial crown.

19 (init.). f. 180 *b.* St John Baptist, carrying a book and Agnus Dei.

20 (init.). f. 181. St John the Evangelist; cup and serpent.

21 (init.). f. 182. SS. Peter and Paul; key and sword.

22 (init.). f. 182 *b.* St James as a pilgrim.

23 (init.). f. 183. St Nicholas. A Bishop with crosier.

24 (init.). f. 184. St Sebastian. In a landscape.

25 (init.). f. 185. All Saints. SS. Lawrence, Francis, Peter, Paul, James, Katharine, Barbara, and four others. Blue ground. Half-length figures in air.

26 (init.). f. 187. St Barbara by a tower, other buildings join on to it.

27 (init.). f. 188. St Katharine; crowned, with sword and fragment of wheel.

28 (init.). f. 189. St Margaret issuing from dragon's back; the train of her gown in its mouth; she holds a cross.

29 (init.). f. 190. St Elizabeth of Thuringia holding a crown.

30 (init.). f. 190 *b.* St Apollonia; pincers and tooth.

31 (init.). f. 191 *b.* St Mary Magdalene; alabaster jar.

The Kalendar has no distinctive Saints in red. At June 16 in the margin a hand of cent. xvi has written *Sainct Veorle.*

The Litany is equally undistinctive: and the use is Roman.

In the *Memoriae* are three pages left blank between All Saints and St Barbara.

The name of the owner is not inserted in the prayer *Obsecro te.*

All this seems to indicate that the book was not written specially for any individual, but was an unusually fine "shop copy": for unusually fine it is.

Some further account of the prayers, etc., at the end may be given.

The Carol on f. 192 *b* begins thus:

Puer nobis nascitur
  Rector angelorum
In hoc mundo pascitur
  Dominus dominorum
In presepe ponitur
  Sub feno asinorum
Cognouerunt dominum
  Christum regem celorum.

It ends:

Nos de tali gaudio
Cantemus in choro
In cordis et organo
Benedicamus domino
qui misit suum filium
per patres et prophetas
ut nobis daret auxilium
Deo dicamus gratias.

The prayers on fol. 195 sqq. are:

Deuote oroison quant on recoit le corps de nostre seigneur
  Tout puissant et misericors dieu 195
Deuote oroison quant on a receu le corps de n. s.
  Je poure pecheur 197
Quant on se lieue au matin
  Domine labia 199
Quant on part de sa maison au matin
  Ecce crucem domini . . . . . 201 *b*
Quant on entre en cymitiere on doit dire
  Aperite michi portas . . . . . 201 *b*
Quant on entre en leglise
  Introibo in domum tuam 202
Devant le crucify
  Flecto cor meum 203

In the later hand (early xvith cent. ?):

Oraison tres deuote a la glorieuse uierge marie de ses douleurs principales 204

Fleur de beaulte
Tresoriere de grace
Digne consort
Qui les pecheurs relasche

Ends f. 209 *b*:

Vueillez nous cy donner
Confort et adiutoire
Et nous faictes regner
En pardurable gloire
Amen. Iesus.

14. Horae.

Purchased from Th. Belin, Paris, Nov. 1894.

Vellum, $8\frac{5}{8} \times 5\frac{7}{8}$, ff. 203, 15 lines to a page. Cent. xv (1470).

Binding: *vide infra.*

Collation: a^6 b^6 c^8 d^6 e^8 f^8 g^8 (+ 2 between 7 and 8) h^8–l^8 m^8 (4 replaced) n^8 (+ 1) o^8–z^8 A^8 B^4 C^6 (3–6 blank).

Contents:

Kalendar in French, in red, blue, and gold . . . . . f. 1
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Obsecro te . . . . . 18 *b*
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Hours of the Cross 111
Hours of the Holy Ghost . . . . . 114 *b*
Office of the Dead . . . . . 117 *b*
xv Joys . . . . . 164 *b*
vii Requests 170
Memoriae 174
Les sept vers Saint Bernard . . . . . 199 *b*
Oraison tres deuote a dire quant on veult recepuoir le precieux corps nostre seigneur: *Je te salue* 201

The use is of Paris.

Every page is bordered (ivy-leaves, flowers, strawberries, and sometimes grotesques, occur).

Inside the cover is the inscription: 'Le Roy.'

In the Kalendar:

Genevieve, and of course Denis, in gold.

In the Litany:

Martyrs: Denis, Maurice, Eustace, Lucian (of Beauvais), Quintin, Firmin, Eutropius. *Confessors:* Germanus, Louis, Maur, Fiacre. *Virgin:* Genevieve.

Among the *Memoriae:*

Antony, Antony of Padua, Genevieve, Yves, Peter Martyr, Germain (with picture), Claude, Lazarus (with picture), Fiacre, Supplicius, Charlemagne (with picture), Venicia, Opportuna, Three Maries.

Supplicius is almost always written for Sulpicius, who may be of Bourges, or Bayeux. Venicia I do not find.

The binding is morocco, with gold tooling, powdered with tears: in the centre of each cover the Cross, crown of thorns, etc. It is bordered with the instruments of the Passion, viz.: mitred head of Caiaphas, pierced feet, two scourges crossed, seamless coat, three rouleaux of money, hand with cup, bust of Christ, bleeding heart with lance-head, open hand, crown of thorns and crossed sticks, crossed gauntlets, three dice, bust of Pilate, ewer, towel and basin, three nails tied together, arm with sword and ear, lantern, reed, ladder and lance, two cressets (?), cross, crown, lance and reed, hammers, sudarium, bulrush in clasped hands, bust of centurion, tomb with three jars on the lid, bust of Judas with bag at neck, cock, column and scourges.

It is of late xvith cent., and was not improbably done for Henry III., or for some member of the order of *Pénitents blancs*, which he founded in 1583.

The miniatures are of an excellent order. One (no. 35) is by a different hand, and with the leaf on which it is, appears to be a slightly—very slightly—later insertion, but was most likely done at the same establishment as the rest of the book. The volume is partly written to order, which would account for the remarkable series of *Memoriae*: but the *nucleus* of it is shop work of a very good quality.

"The execution of No. 35 is so inferior, especially in the matter of gilding, that it has very likely been inserted during the present century. The facts concerning the provenance of this book are somewhat curious. It belonged to the Comte de Lignerolles and after his death was sold by auction to M. Lortic, but

returned because No. 35 was *falsifié*. It was then put up again to auction and sold at about half the previous price to M. Belin, from whom I had it. The custom in France is that illuminated books are sold as perfect unless the imperfection is specified." H. Y. T.

The Kalendar-pictures occupy the bottom outer corners of the pages.

1. January, in a cap, tippet, and gown, on a carved settle, back to a fire-place, with fire-dogs; seated, face *L.*, at a table with white-patterned cloth, flagon, salt-cellar, knife, etc. He raises a bowl to his mouth; a servant enters from *L.* with a dish.

2. Aquarius, nude, kneels by a stream into which he empties a bottle. Gate and city wall on *R.*

3. February, dressed like January, sits face *R.* on a bench, and holds up his bare left foot to the fire: his shoe lies on the floor. A white dog is curled up. On the fire hangs a pot on a pot-hook, stirred by a woman in a scarlet bodice.

4. Pisces, dark blue ground, a cord connecting their mouths lettered PISSES.

5. March, a man and woman pruning vines on a slope. Church behind.

6. Aries couches in a wattled enclosure. Castle behind.

7. April, a young man sits by a maid in a tall white cap, back to a castle wall, in a railed garden. She is making a wreath.

8. Taurus couches in a stable: wattles round.

9. May, a youth in pink, hawk on hand, and a lady on a pillion ride to *L.* among trees. She holds a short stick.

10. Gemini, nude, wrestling: wattles and castle behind.

11. June, in shirt and stockings, mows. Trees and distant buildings.

12. Cancer, crayfish on red ground.

13. July, in shirt and shoes, reaping: a woman binds sheaves near a building.

14. Leo in landscape.

15. August threshing under a shed: another man with winnowing basket.

16. Virgo, a maid in blue, gold, and white, holding a flower, in a garden with archway and rail of trellis work.

17. September treading grapes, another empties a *hotte* of grapes into a tub.

18. Libra, a man, in dark cap and doublet, at a green table with money, and a round box on it: he holds a large pair of scales. A shelf with bottle, etc., on *R.*

19. October, sowing, with apron full of seed: a sack on *R.*

20. Scorpius, a green lizard with cleft tail under a rock.

21. November, in wood, beating an oak: hogs round him.

22. Sagittarius, centaur, with white body, shoots back to *R.*

23. December, with knife, kneels and cuts a hog's throat: another large knife lies near. A woman holds a bowl for the blood. Snow on a house-roof behind, and leafless trees.

24. Capricorn, couching, in a landscape.

25. f. 13. *Sequences of the Gospels. Four compartments. a.* St John writing on a scroll (*S. Johannes*), looks up. In a red cloud the Father and Son, half-length, with open book, the Dove between them. John is on an island; eagle on *L.*

b. Matthew, in a room, writes on scroll on sloping desk (*S. Matheus*). The angel looks over the top of the desk. View seen out of window.

c. Mark, in an apsidal building, writes (*S. Marcus*) on a scroll on his knee. Books and ink on a table. Lion on the floor.

d. Luke, in a blue hood, in a room, writes (*S. Lucas*) on a scroll on a desk on his chair-arm. Ox on *L.*

26. f. 18 *b.* *Obsecro te. Four compartments. a.* The Virgin, in a gold chair, under a red canopy, the child on her knee, an angel kneeling.

b. *Pietà* in a church-like building. Three nimbed women and St John kneel behind the Virgin.

c, d. In an apsidal building. *c.* The Dead Christ supported upright by an angel standing in the Tomb: behind are the cross, lance, reed, robe, dice, cock, column and scourges: the nails in front. *d.* St Gregory, in red chasuble and tiara, kneels face *L.* at an altar with chalice and book. Two deacons behind him in red dalmatics.

27. f. 22 *b.* *O intemerata. Initial.* The Virgin and child, rayed, half-length, on a crescent.

f. 26 *b* has no border.

28. f. 27. *Hours of the Virgin. Matins. Five compartments* (*a occupying the arched top*). *a.* On *L.* Joachim seated on the ground with staff: an angel speaks out of a cloud. Sheep on *R.* On *R.* a gold gateway with portcullis: Anne and Joachim in it embracing.

b. Anne, in a red bed, holds the swathed infant Virgin, whom Joachim touches. Cradle in front.

c. The Virgin in furred red bodice and blue skirt, crowned, married to old Joseph, with flowering staff, by nimbed priest in red peaked mitre. On *L.* three suitors with staves: on *R.* altar under arch.

d. The angel kneeling, face *R.*, with scroll (*ave—tecum*).

e. The Virgin kneeling: book on desk, chair behind, altar on *R.* Dove on ray.

29. f. 51 *b.* *Lauds. Three compartments* (*two and one*). *a.* The Virgin in landscape, attended by two angels.

b. The Visitation: two figures, the Virgin on *L.*

c. Elizabeth in red bed, the Virgin at her head. Near her feet two men, one holding the nude infant John on a white cloth. Zacharias, in a high-backed seat, writes on a black slate.

30. f. 63 *b.* *Prime. Three compartments* (*one and two*). *a.* Three shepherds with dog and sheep: white angel in air with illegible scroll. Starry sky.

b, c. The Nativity. *b.* The Virgin kneeling before the Child, under stable roof, with ox and ass. *c.* Joseph kneeling, not nimbed. Four shepherds approaching. Distant buildings and starry sky.

31. f. 69 *b.* *Tierce. Three compartments* (*one and two*). *a.* The three Kings with their trains meet at the junction of three roads. Two shake hands, one looks up at the huge star.

b. Herod under blue canopy on *R.* By him three counsellors: before him the three kings, one bare-headed.

c. The three kings adore: one kneels. The Virgin and Child on a red cushion on *R.* Joseph beyond. Star above.

32. f. 74. *Sext. Two tiers. a.* Below, a procession walking to *R.* Joseph in high hat with stick, the Virgin and Child; two maids, one with candle and basket,

and another woman. In front, a turbaned man and a woman are going to ascend some steps which lead to the upper scene.

b. Above, on *L.*, Simeon in tall peaked cap holds the child. Altar with blue conical canopy behind him. The Virgin kneels, the two maids and Joseph stand.

33. f. 78. *None. Four compartments. a.* Herod, in hat with crown, bends forward in his chair and speaks to a group of soldiers.

b. The Virgin and Child seated on the floor in front: behind, Joseph on a chair, surprised: an angel in white flies down to him.

c. The massacre. Three soldiers and three mothers with children.

d. The Flight, Joseph leading the ass to *R.*

34. f. 82. *Vespers. Three compartments* (*one and two*). *a.* Joseph in front in high hat and cloak, with stick and bundle, walks along a road to *L.* The Virgin follows with the Child before her, who has a stick. Beside the road is a shepherd with his flock.

b. Joseph and the Virgin in a paved place enter an arch on *R.* in search of the Child.

c. In front, two doctors in high caps on a bench, with open book, talk. On and under a bench on *L.* are more books. A third doctor sits behind. At the back, the Child, with a rayed fleur-de-lys and nimbus, stands speaking.

35. f. 88 *b. Compline. Three compartments* (*one and two*). By another artist.

a. The Father in mantle and tiara with orb, in a great gold halo, seated. The Virgin kneels on *R.* Above her two angels with crown. A ring of adoring figures in blue, heightened with gold, are seen round.

b. Death, a nude cadaver with a wreathed head, a sheathed knife slung round him, holding a scythe, approaches a city wall on *R.* In air is a small angel with a lily.

c. The Virgin in a red bed. Peter with candle bends over her. Two men and a woman about the bed. A nimbed woman seated in front.

36. f. 94. *Seven Psalms. Two compartments. a.* Above, on *L.*, Goliath in rich armour, with shield and axe, falls back with stone in his forehead. David in white blouse, with sling, on a slope on *R.* City behind: tents and soldiers on *R.* and *L.*

b. Below, a procession moves to *R.*, headed by David with harp, two trumpeters and a drummer. The ark, a rich gold chest, on a four-wheeled cart follows, and a crowd comes last. Over a battlemented city wall behind is seen Michal, and another woman.

37. f. 111. *Hours of the Cross. Three compartments* (*one and two*). *a.* Below, on *L.*, Christ in centre, Judas kissing Him. Soldiers on *R.* lay hands on Him. In front Malchus bleeding, and on *L.* Peter sheathing his sword.

b. R. Christ walks *R.* bearing the Cross. Soldiers in front with cord to Christ's waist. The Virgin on *L.* Simon supports the cross.

c. Above, Crucifixion with thieves: Christ's side pierced. The thieves' legs broken. On *L.* the Virgin, John, and two nimbed women: on *R.* a group of horsemen.

38. f. 114 *b. Hours of the Holy Ghost. Three compartments* (*two and one*). *a.* Above, on *L.*, Christ up to His middle in the river. John baptizes Him. Above His head the dove: on *R.* an angel with His garment.

b. On *L.* Christ standing, with three apostles behind Him. On *R.* a man in red supports a demoniac in white blouse, whose legs are fettered (two rings on a bar). His body is contorted.

c. In the centre the Virgin seated on a high-backed throne: the Dove above. She has an open book. On *R.* and *L.* two groups, each of six seated apostles.

39. f. 118. *Vigils of the Dead.* Above, interior of a Church looking East, with

N. aisle, and door on *S.* At the altar a priest in black chasuble (held up by kneeling server in alb with taper) elevates the Host. On *R.* a row of mourners. In centre a hearse, with blue pall covered with gold fleurs-de-lys, with candles at the corners, and a cross at the *W.* end. On *L.* two worshippers kneel. On *R.*, in the doorway, a man gives alms from purse at his waist to three beggars.

Below, Purgatory, the air full of sparks: red hot souls in flames: two more souls falling. On *L.* one rising out of it, and another received by two angels: this group encroaches on the upper scene.

40. f. 164 *b.* *Fifteen Joys.* Seemingly by the inferior artist. Above, the Virgin crowned and the Child, on a rich throne, on a crescent: starry sky, small angels all round.

Below, the Entombment: Joseph and Nicodemus at the head and feet; the Virgin embracing the body. St John weeping: two nimbed women.

41. f. 170. *Seven Requests.* By the inferior artist. The Father and Son, with one red mantle about them, on a very rich gold throne. The Father on *R.* with tiara and orb. The Son blessing. The Dove between them: they hold an open book, inscribed, Ego sum alpha et ω pri| .. īs et solus mo.. The halo is like that in no. 35. Below, in front, is a crowd of blue angels, and similar angels are about the top.

42. f. 176. *Memoriae. St James.* Above, he is seen over a wall between two buildings, preaching to a crowd of people on the nearer side of the wall.

Below, he is precipitated from the top of a wall by two men, one of whom pushes him with a stick. He is still arguing. On *R.* three men receive him with staves. On *L.* a surprised crowd.

This is the Martyrdom of St James the Less: but the *Memoria* is for St James the Great.

43. f. 180. *St Margaret. Three compartments* (*one and two*). *a.* Above, she is stripped and hung by her armpits to a tree in the centre. Two men scourge her: four on *L.* watch. A landscape behind.

b. Below, she emerges, holding a small cross, from the back of a green monster. An iron *grille* behind.

c. She kneels in a dungeon, about to be beheaded by a man with raised sword. A ruler (Olybrius) and another watch on *R.*

44. f. 186. *St Germanus. Four compartments. a.* On *L.* a man on a white horse places a boar's head on the branches of a tree already hung with heads of wolves and boars. On *R.* a bishop in a red cope, attended by an ecclesiastic, speaks to him.

b. The same bishop with two attendants points to a fire on *R.* in which a green tree is burning: a man stirs it on *L.*

This is the story of the pine at Auxerre on which Germanus, before his religious life began, used to hang the heads of beasts killed by him when hunting. St Amatre, the bishop of Auxerre, objected to this practice, and cut the tree down and burnt it while Germanus was away. A bit of this scene is in a window at Argentan.

c. Germanus, in blue cope: one of his two attendants carries a bag of money and puts some into a bowl held by one of two beggars on *L.*

d. Germanus, attended by two clerks, takes a bag of money from one of two horsemen on *R.*

45. f. 189. *St Lazarus. Three compartments* (*two and one*). *a.* Lazarus in a red bed. Martha kneels on the nearer side. Beyond it Mary puts a taper in his hand, and touches his head. Two men behind.

b. Christ (beardless), on *R.*, two apostles behind Him: Mary kneels to Him. Martha stands on *L.* by a door in a wall.

c. Lazarus, partly nude, sits up in a stone tomb flush with the grass. Peter unties his hands. Mary and Martha kneel on *R.* A Jew between holds his sleeve to his nose. Christ on *L.*, and two apostles.

46. f. 191 *b.* *St Charles the Great. Three compartments* (*two and one*). *a.* Charlemagne, in imperial crown and white nightgown, in a red bed. A bishop kneels and supports a crucifix between his hands. Three men beyond the bed. In air an angel, holding his soul, and a crowd of little demons, continued into *b.*

b. A bishop kneels, facing *L.*, before a draped altar with gold retable of the Crucifixion, and green riddles. A crowd of devils in air. One larger devil is detached from the main body.

The bishop is Turpin, who saw the crowd of devils passing, and questioned one of them as to his destination, and, having heard that he was going to Charlemagne's death-bed, made him promise to tell him how he had sped, on his way back.

c. Charlemagne, on *L.*, throned under a canopy of blue with gold fleurs-de-lys. In front of him hangs the shield of the Empire, impaled with that of France, so as to obscure half of each coat. He wears an imperial crown and a red mantle, and has sceptre and open book. Before him is a Pope, in tiara and blue cope, reading from a large book, supported on the head of a small clerk in an alb. On *R.* are two deacons in red dalmatics.

47. f. 193. *St Mary Magdalene. Three compartments* (*two and one*). *a.* Below. The feast at Bethany. A table, at which are seated Christ (in centre), three Apostles on *L.*, two Apostles and Lazarus (nimbed) on *R.* Magdalene kneels on the nearer side, and touches Christ's feet.

b. Magdalene in air, supported by four small angels. Landscape below.

c. On *L.* an altar, with chalice and retable and green riddles. Before it stands Maximin of Aix, a nimbed bishop. He housels Magdalene, who kneels, with a white cloth over her hands, held up by a child or angel on *R.* In air, an angel bears her soul. Coat with three fleurs-de-lys in the border.

15. Miscellaneous Devotions.

Purchased from Morgand of Paris, April 1894.

Vellum, $9\frac{1}{2} \times 7\frac{1}{8}$, ff. 133, 23 lines to a page. Cent. xv (1470?).

Binding: red morocco, with these arms: per saltire 1 *gules*, 3 brass *or*: 2 and 3 *or* with the words *Ave Maria*: 4 *gules*, 6 bones *argent*, two, two, and two. Surmounted by a coronet. The first three quarters agree with the arms assigned to Ibarrola of Navarre in Morant's Collections (B. M. Add. MS. ~~13195~~, f. 71). 3196
(J. A. H.)

Collation: a^6 b^8–d^8 e^8 (wants one) f^8–r^8.

Contents:

Sequences of the Gospels, with Antiphon and Collect for each Evangelist . . . . . f. 1
Hours of the Cross 7
Hours of the Holy Ghost 10
Verses to be said at the Elevation "Car ilz furent enuoies par vng ange a vng frere du Carme": *Aue Ihesu Christe* . . 12
Prayer sent to the Queen of Hungary by John xxii. "loco iocalium": *Anima Christi* . . . . . 12 *b*
Prayer of Benedict VII.: *Precor te piissime* 13
Prayer of Boniface III.: *Domine J. C. qui hanc sacratissimam* . 13 *b*
Stabat mater, followed by prayers 14
Salue sancta caro Dei 17
Domine J. C. qui cum sis splendor, and eight other prayers . 17 *b*
Gaude flore uirginali: said to have been "edita a b. Thoma post apertam uisionem predictorum (gaudiorum)": followed by other prayers 19
Oracio b. Augustini de Trinitate: *O tres coequales* . . . 21
Prayer of Boniface: *Scribe Domine* . . . . . 21 *b*
Prayer of Urban V.: *In sancta cena* 22
De S. Joanne Baptista: *Gaude tu baptista Christi* . . . 22 *b*
Memoriae . . . . . 22 *b*
Hymn to the Virgin: O belle dame tres piteuse empereis . . 41
Loroison Bede venerable prestre des sept dernieres paroles: *Tres doulx amoureux Ihesus* 46
Obsecro te in French, with long rubric: Doulce dame sainte Marie . . . . . 47 *b*
Prayer: *Aspiciat in me* 50
Rubric concerning Canon Arnoul and the prayer: *Missus est Gabriel* 51
Prayer to the Seven Angels: *In nomine patris* 55
Les vers S. Bernard . . . . . 55 *b*
Collect: *Omnipotens sempiterne deus qui Ezechie* . . . 56
Prayer to stop bleeding: *Sanctus Zacharias* . . . . 56 *b*
with other versicles and prayers.
Oroison tres deuote a la glorieuse Vierge, in verse: *A toy royne de hault parage* 57
Oroison aux trois Maries, in verse: *O trois suers de noble lignage* 60
Invocations in French verse, including the Advent antiphons: *O tres doulce vierge Marie* 62
Prayer of Augustine in French: *Tres doulx seigneur* . . . 63 *b*
Prayers: *O tres certaine esperance* . . . . . 72 *b*
O tres doulce et tres piteuse . . . . . f. 73 *b*
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Ha trois roy 75
Litany in French verse: *Fleur des vierges* 75
Prayers: *Tres doulx J. C. fils de dieu* 80
Sire dieux 82

Mon tres puissant 83
Tres doulx J. C. . . . . . 84 *b*
(contre les sept peches mortelz) 85
(in verse): *Ihesu crist qui a grant puissance* . . . 86
Domine deus Sabaoth (continued in French) . . . 90 *b*
Mercy vous pri beaulx sires dieu 93
Tres doulx sauveur 95
Dieu J. C. filz de dieu 95
Tres debonnaire . . . . . 95 *b*
Mon doulx createur . . . . . 95 *b*
Mon tres debonnaire 96
Je pecheurs Iehan regehis de vray cuer (at receiving the *viaticum*) . . . . . 96 *b*
Mon tres benoit createur 97
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E tres doulce vierge Marie (the words *moy poure pecherresse* occur) . . . . . 99 *b*
xv Joys in French . . . . . 102 *b*
vii Requests in French 106
Aue maris stella, farced with French quatrains:
Aue du monde estoille clere 108
Aue maria en francoys (farced with 8-line stanzas)
Aue glorieuse lumiere . . . . . 111 *b*
Poem: *O royne qui fustes mise*
Et assise . . . . . 114 *b*
Poem of six lines: *Doulce mere vierge pucelle* 117
Prayer: *Piissima mater* . . . . . 117 *b*
Psalms for various occasions ('si aucun est en necessite,' 'quant tu te leueras de ton lit,' etc.) 118
Usquequo domine: In te speraui: Iudica me: Deus in nomine. The last is *Domine refugium.*

On f. 2 is: 'Da Livraria do M^to^ Rd^o^ Paole Agostinho Biaz Per^a^ Colmieiro.'

The prayers and devotions are unusually miscellaneous. Some of them are probably not often found. A few extracts may be given. The Prayer to the Angels on p. 55 is not usual. It begins:

In nomine patris, &c. Amen. Et in septem ordinibus angelorum qui assistunt ante claritatem dei. Michael defensor animarum. Gabriel curator earum. Raphael representator oracionum ad dominum. Uriel super ignem. Sanel super aquas. Burmel super quadrupe<de>s aduersos. Barachiel super omnes fructus terre.

The charm against bleeding (it has no rubric, but is obviously of this nature) on 56 *b* is:

Sanctus zacharias propheta interfectus fuit inter templum et altare, cuius sanguis coagulatus est in testimonium [In nomine] domini nostri Ihesu Christi cessa (the MS. has *lesa* corruptly) sanguis ✠ cessa sanguis ✠ cessa sanguis. In nomine patris, etc. Amen.

The hymn to the three Maries is a mark, I think, of some connexion with the South of France. SS. Maria Jacobi and Maria Salome are said to be buried in the Camargue (Bouches du Rhône).

The Litany in verse gives us the following saints:

Martial (after Barnabas); *Martyrs:* Leger, Eustace, Quentin; *Confessors:* Firmin, Severin, Lubin, Supplicius, William, Amator, Gatian (Gracian), Maurilius; *Virgins:* Radegund (Raagon), 'Cedile,' Opportuna, Genevieve, the Eleven Thousand.

Among the *Memoriae* the following are noticeable:

Urban, Yves, Hubert, Quentin, Avia, Anthony of Padua.

I should conjecture that Lubin, Supplicius, Gatian, Maurilius may be taken as pointing to the locality where the book was written (N. W. France): while Amator (of Roc Amadour) and the Maries may indicate that the owner had made pilgrimages to the shrines of Southern France.

The pictures are large and good, though they belong to the period when fluid gold was used in excess to heighten all the lights.

The borders of line and leaf-work mainly present a rather speckled appearance.

1. f. 1. *Sequences of the Gospels.* St John sits writing on a book on his knee: he is on an island with two trees. Hills and castles, water and ships, behind. On *L.* the eagle, with spread wings, holds a writing-case in his beak: by him is the ink-stand, upset by a hook, held by a devil seen on *R.* of St John.

2. f. 2 *b.* St Luke, in a hexagonal building with red roof, sits facing *R.* He leans back and mends his pen. His book is on an casel before him. Beyond, the ox. In *C.* is a desk, in three stages, with books on it: on a shelf is a wide-mouthed glass vessel, upside down; this indicates the physician.

3. f. 4. St Matthew, in a very similar domed building: a scroll on his knee. He is beardless, and is dipping his pen in an ink-bottle held by an angel in white, with coloured wings. A desk and a shelf with books are seen behind.

4. f. 5 *b.* St Mark, in a turretted building, sits in a high chair, by which is the lion. He writes on a scroll upon a desk resting on the arms of the chair. A desk in three stages, a book-shelf, and a bed, are seen behind. The sky is starry.

5. f. 7. *Hours of the Cross.* The Crucifixion, with title. Starry sky. On *L.* the Virgin with St John, and another woman. On *R.* two robed men and three soldiers.

6. f. 10. *Hours of the Holy Ghost.* In a gold building, with green columns, the Virgin throned on a huge seat in the centre; a book on her lap, her hands joined. The Apostles kneel on either side. Above the throne is the dove, and scattered flames fill the air.

7. f. 23. *Memoriae.* St John Baptist, in a red robe over a long hair robe, holds a couching Lamb with flag (gold cross on red), and points to it. Hills, trees, and towers behind.

8. f. 24. St Christopher, in red robe tucked up, with staff. The Child, with orb on his shoulders, crosses a river to *R.* On the *R.* bank is a hermit in black, with lantern. Starry sky.

9. f. 25. St Sebastian, full-face, hands bound behind him to a tree; six arrows in him, an archer on each side. Behind are buildings forming three sides of a square.

10. f. 26. St Urban, in tiara (white), red chasuble, blue dalmatic, alb, maniple (white with black crosses), holds a key and an open book. He stands in a room with waggon-roof of wood. Books on a shelf on *R.*

11. f. 27. SS. Peter and Paul in a hexagonal domed building. Peter with key and open book, Paul with sword and open book, both in red and blue.

12. f. 28. St Yves in a building. He wears a black cap and a white robe without belt, with a black collar, and holds a closed book and a roll. On *R.* a bench with a book and large roll on it, and a shelf above with three books. Arras at the back.

13. f. 29. St Hubert (rubbed). He rides to *R.* on a white horse, caparisoned in red: two greyhounds running. He is bare-headed, has a horn slung across him, and wears blue hose and shoes with spurs. On the *R.*, among trees, is seen the head of the stag, with the crucifix between its horns.

14. f. 30. St Quentin. In a building; he sits nude, full-face, in *C.* On a wooden seat, with canopy of red arras, with gold fleurs-de-lys, and arms ending in posts. Through slits in these posts his hands are passed. Nails are thrust under each finger-nail, and a man on either side is hammering a nail into his shoulder. There is bogus Hebrew writing on the cornice of the canopy.

15. f. 31. St James the Great, bare-headed, in red dalmatic over blue robe, a hat on his back, a scrip and pilgrim's staff, stands reading in a landscape. A spoon and something else are stuck in his hat.

16. f. 32. St Anne. In a hexagonal building. She sits full-face. The Virgin, crowned, stands on *R.*, and touches a book on her knee.

17. f. 33. St Katherine, crowned, in blue mantle over red and white robe, stands reading in a domed building. A sword leans against the wall on *R.*, and the fragments of wheels lie on the floor.

18. f. 34. St Barbara (rubbed). Stands reading. Behind her is a stream bridged by a plank, and beyond it two masses of castellated building.

19. f. 35. St Margaret, in a building, emerges from the back of a quadruped with a light-coloured belly and short tail. She holds a small cross: her skirt is in the beast's mouth.

20. f. 36. St Mary Magdalene stands in a hexagonal domed building, holding out a casket. She is dressed in red over green.

21. f. 37. St Apollonia stands out of doors, holding a tooth in a pair of pincers; on *L.* and behind are castles.

22. f. 38. St Avia. On *L.* a square tower with a grille of iron round the window. Inside it St Avia is seen. Outside stands the Virgin in blue, holding up a round of

bread to her, and attended by an angel in pale pink with gay wings, who holds a cup and flagon. Tower and tree behind. Starry sky, and birds flying.

23. f. 39. St Anthony of Padua. He stands in a building, clothed in a brown (Franciscan) habit with knotted cord girdle, the ends hanging down, and points to an open book. On *R.* a bench with books, and a shelf above it with more books, and a string of seven large black beads.

24. f. 40. All Saints. Under a hexagonal stone canopy with open sides: the Virgin, seated in the midst on a seat covered and canopied with red arras, gold-starred; she reads a book. On *L.* sits a row of male saints (apostles), and on *R.* a row of females. None have any attributes. On the cornice of the arras canopy is *Aue Maria gracia plena dom.*

25. f. 60. Hymns to the Three Maries. In a hexagonal domed building the Virgin, seated on an arrassed throne in the centre, holds the Child. On *L.* sits Maria Salome with open book: beyond her are the two boys, John with palm, James with gold staff. On *R.* Maria Jacobi, seated with open book, her three sons beyond her (James, Jude, and Judas) with joined hands.

16. Horae.

Purchased from Morgand of Paris, April 1886.

Vellum, $7\frac{3}{4} \times 5\frac{5}{8}$, ff. 238, 13 lines to a page. Cent. xv (1475–85).

Binding: brown or faded olive morocco with engraved silver clasp and corners. In the centre of each cover is a stamped design in gold, representing the Crucifixion and Annunciation respectively. On the back is a crucifix in gold. These designs closely resemble, but are not identical with, some of the work done for Henri III. by Nicolas and Clovis Eve.

Collation: a^6 b^6 c^8 d^8 e^4 f^8–q^8 r^4 s^8–z^8 A^8–F^8 G^4: ff. 100, 101 are inverted.

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The volume formerly belonged to the Marquis de Valero de Uzzia.

M. Paul Durrieu gives the following note: "Très beau livre d'heures, peint par Jacques de Besançon, enlumineur Parisien vers 1475—1485."

The use is of Paris.

In the Kalendar SS. Genevieve, Louis, Leu, Denis, Marcel are in gold. Suffrages for "nostre congregacionis fratres et sorores, parentes amicos et benefactores nostros" (ff. 146 *b*, 173, 224 *b*) may indicate a connexion with a religious house. Every page is bordered. The miniatures are good, but not very unusual in treatment.

They are as follows:

1. f. 13. *Sequences of the Gospels.* St John on Patmos, full-face, writes *In principio* etc. on a scroll. Eagle on *L.* Town behind.

2. f. 15. St Luke writes at a desk on the arms of his chair: the parchment has weights to stretch it: bookshelves on *R.*: winged ox.

3. f. 17 *b*. St Matthew writes *In illo tempore*: angel kneels with ink. He has a wooden footstool. A desk in three stages is by him.

4. f. 20. St Mark in cap writes on a screw-desk. By him is a desk in three stages with a lamp hanging at top: and the lion.

5. f. 22. *Obsecro te.* The Virgin and Child (¾ length) on a crescent, surrounded by wavy rays. The Child sucks her breast. Background of arras and blue angels.

6. f. 27 *b*. *O intemerata.* In a room, in which is a handsome bed, the Virgin sits on the floor on *L.* and holds out her hands to the Child who walks, supported by an angel. A view out of window on *L.*

7. f. 33. *Matins of the Virgin.* Annunciation. The Virgin on *L.* with book at desk. The Dove on a ray. Gabriel in dalmatic kneels with scroll (*ave—tecum*). Above the rich roof is the Father with orb.

8. f. 65 *b*. *Lauds.* Visitation. The Virgin is attended by a maid in a curious hat.

9. f. 81. *Prime.* The Virgin and Joseph (kneeling with candle) adore the Child (nude on the ground). The ox and ass on *L.*: there is a small three-legged table with jug, cake, and saucer.

10. f. 89. *Tierce.* Two shepherds, one looks up, one falls back: a bag-pipe on the ground: dog and sheep. Two angels with scroll in air: *puer natus est nobis est filius da.*

11. f. 95. *Sext.* Adoration. The Virgin and Child under stable roof on *L.*: one king kneels, two stand. Star above.

12. f. 100. *None.* Presentation. Simeon full-face behind a round altar, in tall mitre, supports the Child. On *R.* the Virgin and Anna nimbed: on *L.* Joseph and another.

13. f. 107. *Vespers.* The Flight, to *R.* A maid follows, with a basket of eggs on her head.

14. f. 116. *Compline.* The Father in tiara on *R.* Kneeling Virgin, an angel holds her train. Behind is a carved bench over which leans one of a mass of red angels, holding a crown.

15. f. 124. *Seven Psalms.* David kneels, face *R.* Harp on *L.* The Father in the sky. On *R.* is a building shewing canopy, and table with book on it.

16. f. 148. *Hours of the Cross.* The Crucifixion with title: sun and moon in the sky. On *L.* the Virgin swoons: John and three nimbed women. On *R.* the Centurion with scroll (*Vere—iste*) and a crowd of soldiers. Skull and bone at foot of the Cross. In some ways this is the best picture in the book.

17. f. 156*b*. *Hours of the Holy Ghost.* Pentecost. The Virgin and Apostles kneel in a Church, with desk and lectern. The Dove in air surrounded with wavy flames.

18. f. 164. *Vigils of the Dead.* A room with bed and green curtains, floor covered with plaited rushes. A corpse in a shroud lies in front. Death (a corpse) advancing from *L.* with a spear strikes a man who is coming from *R.* with a lady. He falls back. In the background on *L.* is a bed, on *R.* a group of men and women: in a gallery above, two minstrels with trumpet and lute.

19. f. 226. *xv Joys.* The Virgin and Child full-face, under a red canopy: an angel on *L.* stands playing a straight trumpet: one on *R.* kneels and offers a gold lute to the Child.

20. f. 233*b*. *vii Requests.* The Father and Son on a carved throne with high back: red angels behind. The Father has tiara and orb: both hold an open book: the Dove is between their heads.

17. Horae.

Purchased from M. Gruel of Paris, June 1896.

Vellum, $7 \times 4\frac{3}{4}$, ff. 136, 17 lines to a page. Cent. xv (1480). French work.

Binding: red leather stamped with gold fleurs-de-lys; two clasps with silver scallops.

Collation: 1^{12} a^{8} (wants 6) b^{6} (wants 2) c^{8}–h^{8} i^{2} k^{8} l^{8} m^{8} (wants 1 and 7) n^{8}–r^{8}.

Inside the cover are (1) the number 7 in an oval red frame, (2) on a paper label the name "D^{sse} (Duchesse) de Berry N° 12" in a hand of cent. xviii.

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The Kalendar marks S. Martial in gold on 3 July, and S. Romain on 23 October. The Litany has: *Apostle*, S. Martial: *Disciple*, S. Ursin: *Martyrs*, SS. Victor, Eutropius: *Confessors*, Mello, Romanus, Audoen, Ausbert, Leobin, Fiacre: *Virgins*, Austreberta, Honorina, Veronica.

The use is of Rouen.

As is commonly the case in Rouen books, the pictures of the Evangelists are all on one page.

The character of the work I should describe as very excellent shop-work. The grotesques (mostly birds or bird-like forms), which occur in almost every border, are above the average. The painting of jewels in some of the borders, is also clever: the small miniatures illustrating the Hours of the Cross are remarkable for minuteness.

The Kalendar has an almost square miniature at the bottom of each page, and a border on the outer side of the page, with grotesques and foliage on dead gold.

1. *January.* A man in blue gown and black hat sits at table on a wooden settle, back to the fire, raising a vessel to his mouth: a page in furred gown and cap brings in a dish.

2. *Aquarius.* Nude: stands in a stream emptying two vessels.

3. *February.* Sits warming hands at fire and holding up his foot: he turns back to a man in a tunic, who enters from *R.* with faggot on shoulder.

4. *Pisces.* Two fish in stream.

5. *March.* Two men pruning vines on a brown slope.

6. *Aries.* Head to *L.*, background of blue with gold pattern.

7. *April.* In a walled enclosure: a man in blue gown holding flowers in each hand: a lady seated on the ground.

8. *Taurus.* Head to *R.*, background of pink and gold.

9. *May.* Man, hawk on hand, gallops to *L.* on white horse: a lady in pink on a pillion behind.

10. *Gemini.* Two bodies, male and female, two legs, crossed.

11. *June.* A man in shirt and stockings mowing, and a woman with rake.

12. *Cancer.* Cray-fish, head to *L.*, background of pink and gold.

13. *July.* One man reaping with serrated sickle: another binding a sheaf.

14. *Leo.* Head to *L.* in landscape.

15. *August.* Two men: one threshing with flail: the other holds a winnowing basket: a bag of grain on the floor.

16. *Virgo.* Holding flower, in a room with blue and gold seat.

17. *September.* Man sowing ploughed field from his lap: a woman follows with bag on shoulders: birds in sky.

18. *Libra.* Held by a maid, in a room.

19. *October.* A man in shirt treading grapes in a vat: a man with basket of grapes on back enters from *R.*

20. *Scorpius.* Head to *L.*: ground of pink and gold.

21. *November.* A man on *R.* beats an oak with a stick: pigs at foot: woman with distaff on *L.*

22. *Sagittarius.* Centaur shooting, back to *R.*

23. *December.* Two blocks of building with open arched lower storey, at right angles to each other. In front a man cutting a pig's throat with a knife: a woman holds a bowl. On *R.* a man strikes a pig with axe. Straw on ground.

24. *Capricornus.* A goat leaping up to a rock on *L.*

25. f. 13. *Sequentiae of the Gospels.* Four compartments, with medallion in centre: (*a*) St John writing in rocky landscape: on *L.* a small devil upsets the ink; on *R.* the eagle: (*b*) St Matthew writes on desk on arms of chair, in a room: the angel kneels on *L*: (*c*) St Mark writes in book on circular desk: a lantern hangs from a "gallows" in the centre of it: the lion on *R*: (*d*) St Luke, beardless, looking at his pen; sloping desk with book: ox on *L.* *Medallion.* The Child Christ, nude, seated on a red cushion, supports the cross: blue starred ground. Boar hunt in border.

26. f. 25. *Hours of the Virgin. Matins.* The Annunciation, in a pillared Church. The Virgin kneels on *L.* in front of a circular curtained canopy, the curtains held back by two small angels: on the cornice is ECCE ANCILLA DOMINI. Low desk with book on it. Lily in blue and white pot. On *R.* Gabriel stands in jewelled cape: scroll (*Aue —tecum*) round his sceptre: his train held by two small angels. Dove on ray above.

Below text. (*a*) The Fall: Adam and Eve holding apples: the Serpent with a human head: (*b*) Gideon in gold armour kneeling: fleece on *L.*: shield on *R.* Angel in air with scroll *Deus tecum uirorum fortissime.* Two gold statues on border.

27. f. 35. *Lauds.* Visitation. The Virgin on *L.* with a train of angels, Elizabeth on *R.* with maid. Towers and rocks in background. Border with columns and network of pearls.

28. f. 40. *Prime.* The Virgin and Joseph in stable adoring the Child. Blue and gold arras at back; in front of it six small angels kneel. On *L.* the ox and ass at manger. At door behind on *R.* four shepherds look over a hurdle.

Border jewelled. Below a shield painted over *or* rubbed *azure*: a crescent *arg.* between 3 stars of five points *or.* Two statues.

29. f. 54. *Tierce.* In foreground on *L.* a woman sits nursing a lamb: on *R.* a shepherd falls back in surprise. Further back two more shepherds, one playing bagpipes, the other looking up. Two more in the distance on *L.* A demi-angel in air with scroll (*Gloria—deo*). In the background a towered city: a shepherd with staff is seen on the road approaching it.

The Border is very good: it contains a monkey pulling a bird's tail, a cockchafer, two birds at a wrought-stone fountain, a monkey on a camel, a frog, a duck, etc.

30. f. 57 *b.* *Sext.* The Adoration: the Virgin and Child on *L.*, a red arras behind them: the stable roof above. Joseph with hand raised to head. The first king kneels offering a box of gold pieces, the others stand: horsemen in background, and star above.

Gold border with statues.

31. f. 60 *b.* *None.* The Presentation: the Virgin kneels on *L.* of the draped altar, with the Child: behind her Joseph with candle, woman with doves, and three other women: on *R.* of the altar Simeon in mitre and jewelled cope with cloth over hands; three men behind him: nave of Church in background.

Border. White foliage on gold ground: squirrel: two men on hobby horses tilting with crutches.

32. f. 64. *Vespers.* The Flight: Joseph with bundle on stick leads the ass to *L.* On *R.* by a house a soldier attacks a kneeling woman with child. Further away in a corn-field a soldier questions a husbandman: a troop of horsemen near.

Gold columned border.

33. f. 69 *b.* *Compline.* The Coronation: the Virgin kneels full-face in front with hands crossed. The Father and Son place the crown on her head, over which is the Dove. The Father is on *R.* and holds an orb, the Son presses His hand on His wounded side. Behind is a double canopy with openings in which are seen, on *L.* an angel with harp, in centre a crowd of flame-coloured angels, on *R.* an angel with lute.

Grotesques in border.

34. f. 75. *Seven Psalms.* In front David kneels bare-headed: his throne is behind, his crown and harp on the ground: *Nathan* (his name inscribed) stands on *R.* Through an opening behind are seen (*a*) David with sling and Goliath falling back, (*b*) in air God (half-length) holding in left hand an orb and in right a birch rod, a dart, and a sword.

Below. (*a*) *Ezechias* nude, crowned, sitting in bed, head on hand, *Ysayas* standing on *R.* draws back the curtain. (*b*) *Jonas* stands before a city gate inscribed *Niniue*: in the gate a crowd of figures in white shirts prostrate themselves: one is crowned and named *Senacherib.*

35. f. 92 *b.* *Prime of the Cross.* *In text.* The Scourging: Christ's back is to the column: one man stoops to bind His feet: three men scourge Him.

36. f. 93. *Tierce.* Christ bears the T-shaped cross, Simon supports the upright. A soldier with cord round Christ's body: another with raised stick. The Virgin and St John follow on *L.*

37. f. 93 *b.* *Sext.* Christ nailed to the Cross. Two men nail the hands, one stretches the legs with a cord. In front a bald man forges a nail on an anvil: behind stand two elders and two others.

38. f. 94. *None.* Christ crucified between the Thieves. Title, sun, and moon above. Mary Magdalen at the foot of the Cross. The Virgin supported by St John on *L.* The side of Christ is being pierced and the sponge offered.

39. f. 94 *b.* *Vespers.* Christ taken down from the Cross: the body is supported by two men on ladders and one on the ground. A woman supports the ladder on *L.* The Virgin sits on the ground: St John, Mary Magdalen and others on *R.*: a skull and bone on the ground.

40. f. 95. *Compline.* The Burial. Two men (Joseph and Nicodemus) let down the body. The Virgin supported by St John: Mary Magdalen (her casket by her) kisses His hand.

41. f. 98. *Vigils of the Dead.* The Last Judgment. Christ as judge seated on the rainbow, His feet on the globe, His hands extended. Two angels in air with trumpets, two higher up with cross and one with column, and two more adoring. Below on *L.* a group of five Apostles standing and the Virgin kneeling: on *R.* five Apostles standing and St John Baptist kneeling. In the centre eight people, men and women, rising out of the ground.

Below. (*a*) *David*, throned on *R.*, a counsellor by him: on *L.* Benaiah with raised sword: the Amalekite kneeling. (*b*) *Solomon* beardless, throned, full-face in the centre. In front the dead child swathed: on *L.* a kneeling woman and a soldier holding the child by one arm: on *R.* the other woman standing and two counsellors.

18. Horae.

Purchased from B. Quaritch, July 1895.

Vellum, $9\frac{1}{8} \times 6\frac{1}{4}$, ff. 129, 18 lines to a page. After 1500.

Bound in old red leather of cent. xviii.

Collation: i^6 ii^6 a^6 b^8 c^8 d^6 e^8–m^8 n^4 o^8 p^8 q^4.

On the fly-leaf is "No. 61" and on f. 1 is "No. 2" both in a hand of cent. xviii. This volume belonged to the Fountaine Collection.

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In the Kalendar.

17 Jan.	Les sains gemeaulx *in gold.*
	These are SS. Speusippus, Eleusippus and Meleusippus honoured at and near Langres.
23	S. Urbain euesque *in red.*
30	S. Anathoile *in blue.*
16 Feb.	S^e^. Julienne *in red.*
30 Ap.	S. Eutrope *in blue.*
11 May	S. Gengoul *in blue.*
16	S. Fale *in red.*
23	S. Didier *in gold.*
25	S. Urbain *in blue.*
29	S. Vinebaut *in red.*
16 June	S. Ferreul *in red.*
1 July	S. Thibault *in red.*
17 Aug.	S. Memer *in gold.*
1 Sept.	S. Ladre *in red.*
7	S^e^. Regine *in blue.*
10 Oct.	Translacion S. Memer *in gold.*
13	S. Giraut *in red.*

In the Litany: *Martyrs*, SS. Benignus, Symphorian, Mammes, Desiderius cum sociis, "Sancti gemini": *Confessors*, Ludovicus,

Julian, Edmund, Lupus, Claudius, Hubert: *Virgins,* SS. Radegundis, Juliana, Rosa.

Among the *memoriae* is one for S. Memer.

The use is of Langres. The *Capitulum* at Lauds is *Gaude Maria uirgo*; the antiphon at Compline *Rubum quem uiderat.*

The Saints, especially Didier (=Desiderius), Memer (=Mammes) and the Holy "Jumeaux" are characteristic of Langres.

The pictures are excellent late work, the borders not above the average: they are divided into geometrical compartments.

The Kalendar is illustrated with twelve miniatures, each occupying the lower margin, and each divided into two parts, that on the *R.* (representing the zodiacal sign) being one-third of the whole space.

1. *January.* A man and woman at table, back to a fire-place, on a long wooden settle with ends: a maid on *R.* brings a bowl on a plate. The man holds a glass with red wine in it. The table cloth has blue border and fringe.

2. *Aquarius.* A nude boy in a landseape emptying a gold bottle.

3. *February.* A man on bench before fire-place with dogs: he faces *R.* One shoe is off, and he warms his foot and his hands. From *L.* a servant brings in three logs on his back.

4. *Pisces.* In a pond in a landscape.

5. *March.* Two men, one in white blouse leans on a stick, the other prunes vines.

6. *Aries.* In landscape.

7. *April.* A lady sits on a square turf seat plaiting a wreath. A youth in furred tunic stands on *R.* holding a flower.

8. *Taurus.* Well drawn: in landscape.

9. *May.* The youth and lady of no. 7 ride toward a wood on *R.* She sits behind him on a pillion.

10. *Gemini.* Two nude half-lengths of maid and man among bushes hold a shield before them: *azure* three bourdons or pilgrims' staves *or* in pale. In chief an escallop *argent.* The same arms appear in the border on f. 70.

11. *June.* A bare-legged man in tunic, shirt and broad hat mowing, further away a bare-footed woman makes up a haycock with a fork. On *L.* a church among trees.

12. *Cancer.* Crayfish in a pond in landscape.

13. *July.* Two men, one cuts the corn, the other binds a sheaf.

14. *Leo.* Seated on ground in a landscape.

15. *August.* In a barn, one man threshes, another holds a winnowing basket.

16. *Virgo.* In gold, holding a gold palm.

17. *September.* On *R.* in a stone building a man in a vat treads grapes. On *L.* are three casks and a man bringing in a *hotte* of grapes.

18. *Libra.* In air, held by a hand in the sky.

19. *October.* In front on *L.* a man sows from his lap. Further off, on *R.* one drives a horse-harrow.

20. *Scorpius.* On the ground in a landscape.

21. *November.* With staff about to beat an oak tree: three hogs feeding.

22. *Sagittarius.* A centaur with white horse's body shoots, back to *L.*

23. *December.* In a court-yard paved with round stones, wall and buildings behind, a man, with knife, has just slaughtered a hog: a boy has his hands on the carcase: a woman collects the blood: all kneeling.

24. *Capricornus.* White goat with white snail-termination, in landscape.

After this the miniatures mostly occupy almost the whole page and have a columned or architectural frame of some kind. The page is usually thus arranged: (*a*) a ¾ page picture, (*b*) two or three lines of text, (*c*) a predella-picture below text.

25. f. 13 *b*. *Sequences of the Gospels. Large picture.* (A) St John on a small island writing, full-face. Eagle on *R.* Water and ships and land behind. In air, Christ half-length surrounded by blue angels.

26. *Below text.* (B) Five half-length figures. On *L.* St John, next a ruler in furred cap, then Aristodemus presenting the poison-cup to John; and two more figures on *R.*

27. f. 15. *In text.* St Luke writes at sloping desk (half-length). Head of ox on *R.*

28. f. 16 *b*. *In text.* Half-length; St Matthew writing, angel in white on *L.*

29. f. 17 *b*. *In text.* St Mark writing at desk, lion's head on *L.*

30. f. 19. *Hours of the Virgin. Matins.* A. The Annunciation in dark stone classical building with scalloped niches. The angel in gold dalmatic kneels at *L.* The Dove is over his head. The Virgin kneels before a table with book, her hands apart. Her head is disproportionately large.

There are four gold statues of men on the border.

31. B. Presentation of the Virgin. On *L.* Joachim and Anne, half-length with joined hands; beyond, the Virgin also in attitude of prayer ascending some steps.

32. f. 28. *Lauds.* A. The Visitation. There are two maidens on *L.* behind the Virgin, and a smaller one on *R.* behind Elizabeth: a good castle on a hill in the distance.

On the cornice at top is VNDE • MICHI • HOC • VT • VENIAT • MATER • DOMINI • MEI • AD • ME.

33. B. Three half-lengths *L.* and *R.* two maidens. *C.* the Virgin full-face weaving at a loom.

The miniatures of Prime and Tierce are gone.

34. f. 42. *Sext.* A. Adoration of the Magi. The Virgin and Child and Joseph (nimbed) are on *R.* The elder king offers a cup of gold pieces, into which the Child puts His hand. The two others stand. The star is above.

35. B. Half-lengths of the three kings (who are recognisable in both pictures). They are on horseback riding to *R.* and have bared their heads at sight of the star on *R.* In the sky, in white capitals, is VIDENTES • STELLAM • MAGI • GAVISI • SUNT • GAUDIO • VALDE. There are other figures behind them.

36. f. 45. *None.* A. The Presentation. In centre behind a circular green marble altar supported by five columns stands Simeon mitred and nimbed supporting the Child, in a white cloth. On *L.* kneels the Virgin with cloth, and Salome (nimbed): on *R.* Joseph kneels with the doves. Behind is a great crowd of people.

On the cornice is NUNC • DIMICTIS • SERVVN • TVVN • DOMINE • SECUNDUM.

37. B. Half-lengths. The Virgin and swaddled Child followed by Salome (nimbed) and preceded by Joseph (nimbed) with basket, walk to *R.* (either approaching or leaving the temple).

38. f. 48. *Vespers.* A. The Massacre of the Innocents. On *L.* a crowd of soldiers

in dark plate armour. Two of them are attacking mothers with swaddled children: a third mother is on *R.*

39. B. Half-lengths of the Virgin and Child on an ass which is led to *R.* by Joseph (nimbed).

40. f. 53. *Compline.* A. Coronation of the Virgin. Two escalloped niches, in gold, with green arras at back, form the back of a seat. In that on *L.* sits the Virgin in blue, crowned: on *R.* the Son, bare-headed, with orb, blessing: his nimbus is of rays.

41. B. Two groups of Apostles, *R.* and *L.* half-lengths, look up at the Virgin, who is ascending into heaven: only the lower part of her blue robe is seen and the treatment is just like that of the Ascension; only that subject is not appropriate here.

42. f. 57. *Obsecro te Domina.* A. A Pietà. The Virgin seated in the centre with the body of Christ across her knees: on *L.* St John supports the head, and a nimbed woman kneels: on *R.* kneel the Magdalen with casket, and another nimbed woman.

43. B. At the ends are half-lengths of Joseph and Nicodemus, who hold the shrouded body of Christ: behind are the Virgin, St John, and three nimbed women: all half-length.

44. f. 61. *Hours of the Holy Ghost.* A. A crowd of Apostles and others, all seated (Peter on *R.*). The Virgin throned in the centre, the Dove above her head diffusing rays.

45. B. Half-lengths: on *L.* the Virgin and a woman behind her: two Apostles are taking leave of her: on *R.* two more who have taken leave walk to *R.* This represents the "Division of the Apostles" after Pentecost.

46. f. 65. *Seven Psalms.* A. In the fore-ground Joab in gold armour on a horse whose gold housings are inscribed GOAB rides to *R.* with lance and pierces the breast of Absalom, who hangs by his hair to a tree. He is in gold armour and two lances have been already broken in his body. Beyond Joab on *L.* is a body of soldiers with lances: on *R.* is a wood.

47. B. Half-length of David, aged, in gold armour, bare-headed, praying, with his harp by him. Rays come from *R.* corner. Landscape behind.

48. f. 81. *Office of the Dead.* A. On *L.* Job (nude) on a dunghill by a ruined house. Three friends stand and speak on *R.*

49. B. In a classical church. On *L.* two Priests in funeral copes, one reading from book, a surpliced clerk behind. On *R.* is the coped lid, black and gold, of a coffin and beyond it four mourners in black cloaks with deep hoods which hide their faces. A crowd of figures behind. All are half-lengths.

50. f. 109. *Hours of the Cross.* A. The Crucifixion. Christ on the Cross in the centre, crowned with thorns: title on the cross. On *L.* the Virgin, St John, and a group of holy women. On *R.* the centurion in gold armour, looking up: in air, in gold letters, is VERE • FILIVS • DEI • ERAT • ISTE. Soldiers in dark armour behind. In the distance two of a crowd of soldiers hold the lance and the sponge.

51. B. Half-lengths: five soldiers in dark armour (one has a blue breast-piece) cast dice on the seamless robe. Below is (Partit)I • SVNT • VESTIMENTA • MEA • SIBI • ET • SVPER • VESTEM • MEAM • MIS(erunt sortes).

52. f. 113. *O intemerata.* A. The Virgin crowned, and the Child, in purple, throned, full-face: on *L.* a kneeling angel offers a flower to the Child, a crowd of angels stand *L.* and *R.*, one playing on a lute. On the cornice is: MULIER AMICTA SOLE ET LUNA SUB PEDIBUS EIUS.

53. B. Half-lengths. On *L.* Octavian kneeling, in imperial crown and ermined robe: two attendants. On *R.* the Sibyl in turban-like head-dress points upward: another woman on *R.* Below is HIC • PVER • MAIOR • TE • EST • IPSVM • ADORA.

54. f. 117. *Memoriae. Half-lengths throughout. In text.* The Trinity. Half-lengths: the Son on *L.* bare-headed, the Father on *R.* in imperial crown, blessing: the Dove between them. Gold ground.

55. f. 118. St Michael in gold armour with shield and raised arm. Head of a devil on *R.*

56. f. 118 *b.* St John Baptist with joined hands: a lamb with cross on *R.*

57. f. 119. St John Evangelist with cup and dragon.

58. f. 119 *b.* SS. Peter and Paul with keys and sword.

59. f. 120. St James the Great with staff and scalloped hat.

60. f. 120 *b.* All Apostles. A group: Peter, Paul, and John are distinguishable.

61. f. 121. St Stephen in dalmatic with book.

62. f. 121 *b.* St Laurence in dalmatic reading.

63. f. 121 *b.* St Sebastian, full-face, hands bound to tree behind him, his body full of arrows.

64. f. 122 *b.* St Memer (Mammes) on *R.* with joined hands. On *L.* a man with a two-pronged fork disembowels him.

65. f. 123. St Nicholas in gold cope, with mitre and crosier: three nude boys on *R.*

66. f. 123 *b.* St Claude full-face in chasuble, pall, mitre, with cross staff.

67. f. 124 *b.* St Anthony in blue, with T on shoulder, reading: trees and cell behind.

68. f. 125. St Mary Magdalen with casket, reading. The casket is in blue and white ware and has seemingly a paper cover with vandyked edge.

69. f. 125 *b.* St Katherine, crowned, reading.

70. f. 126. St Margaret with joined hands holding a cross. *R.* and *L.* are the head and tail of a dragon.

71. f. 126 *b.* St Barbara with palm. Tower on *R.*

72. f. 127. St Apollonia with pincers and tooth.

19. Horae.

Purchased from the Spitzer Sale (No. 3017), Paris 1895.

Vellum, $7\frac{1}{4} \times 4\frac{1}{2}$, ff. 126, 22 lines to a page. Cent. xvi (1530?).

Bound in old black leather with gilt clasps.

Collation: i^6 ii^2 a^8 b^8 (wants 4) c^8–o^8 p^8 (wants 8).

On f. 1 is scribbled the date (?) 1545, and below it is:

Ex Musaeo Ion du Tilliot anno 1710.

On the fly-leaf, in a hand of cent. xviii, is the following matter:

les miniatures de ces heures manuscrites sont de la main de iulio clouio, qui apprit le dessein sous iulles romain, et qui excellat dans la miniature; il mourut agé de 80 ans, en 1578. on conserue prétieusement au palais farnêze des heures manuscrites, ou il y a des miniatures de sa main, les seigneurs et les princes uouloient auoir des ouurages de ce peintre.

ces heures ont eté acheteés cent francs a la uente des effets de monsieur dutilliot, a qui un seigneur de la cour qui les estimoit fort, les auoit remises.

There is a modern book-plate, an oval of green leather, bearing an eagle displayed and a coronet over it.

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Passio sec. Iohannem (shorter), with collect . . . . . 125 *b*

In the Kalendar:

13 Feb.	Fulcrannus B. C.
27 Mar.	Rupert B.
17 May.	Transl. S. Bernardini.
20	Bernardinus C.
25	Transl. S. Francisci.
5 June.	Canonizatio S. Nicolai de Tolentino.
10	Landeric B. C.
30	Marcialis B.
2 Oct.	Transl. S. Clare.
10	Cerbonius B. C.
12	Transl. S. Augustini de yponia.
30 Dec.	S. Ursini.

In the Litany:

Martyrs: S. Herenee (Irenaeus) first in order, SS. Abdon et Sennes, Urban, Armemundus (? Annemundus), Adrian, Lazarus; *Confessors:* Euchirius, Claude, Philibert; *Virgins:* Brigida, Christina.

There are *Memoriae* of SS. Adrian, Claude, Nicetius, and the Three Maries.

The place assigned to Irenaeus, and the occurrence of Eucherius, Annemundus and Nicetius point distinctly to Lyons as the source of the book.

The use is Roman.

The work is most admirable: the hand is Roman. There are no borders save on the pictured pages. All the pictures are excellent. But the artist is a Frenchman under Italian influence and not an Italian.

1. f. 7. *Initial to Adoro te.* The Father half-length, seated, in purple robe and imperial crown, holds before Him the Crucified Son: the Dove is upon the top of the Cross. Gold ground.

2. f. 9. *Sequences of the Gospels.* Border of blank scrolls on red ground. *In text.* St John, half-length, sits writing on his knee, the Eagle by him. A clump of trees on a slope on *L.*

3. f. 10. Similar border on gold ground. *In text.* St Luke, dipping his pen, at a table in a panelled room. Ox-head seen on *L.*

4. f. 11. Similar border, green ground. *In text.* St Matthew mending his pen. Scroll on knee. Angel in air on *R.*

5. f. 12. Similar border, blue ground. *In text.* St Mark, adjusting his spectacles: book on table: lion's head seen beyond it.

The pictures are from this point usually arranged two on a page, as main subject and predella, separated by a few lines of text.

6. f. 13. *Passio sec. Iohannem.* Frame of gold architecture, with marble panels and statues.

A. The Betrayal. The kiss of Judas takes place in the foreground. On *L.* lies Malchus, and Peter sheathes his sword: Christ is holding the ear of Malchus in His hand. Two Apostles are seen departing on *L.* Soldiers with spears, one with a cresset and another with a lantern, are seen behind, and on a hillock. The garden rail and gate on *R.* Dark sky with stars.

The lights of lantern and cresset are used with some skill.

7. B. Two soldiers bring Christ, in purple, with bound hands, before a bearded judge in peaked cap, on a throne (Annas or Herod). Other soldiers follow.

8. f. 20. *Hours of the Virgin. Matins.* A. The Annunciation. Two light windows in the centre background, through which the Dove enters on rays. The angel advances from *L.* with sceptre, and points up. The Virgin sits with book on lap and hands apart.

9. B. The Fall. A grove of slender trees, in the midst of which is a gold fountain and various golden animals (lion, camel, etc.) walking about. In front the human-headed serpent, coiled round a tree, addresses Eve on *R.* Adam on *L.*, with hand to throat, looks downward. This attitude alludes to the traditional origin of the "Adam's apple" in the human throat.

10. f. 32. *Lauds.* A. The Visitation. A court-yard in front of an open gold pavilion with three arched openings. Elizabeth kneels on one knee on *R.* The Virgin hastens to her from *L.* A maid enters through an arch on *L.*, carrying a basket or trunk. On *R.*, leaning one hand on a low wall, is Zacharias with a staff. In the centre opening of the pavilion is seen the Birth of John Baptist. Elizabeth is in bed, the Virgin and another stand beside her. At the foot of the bed is a nurse holding the swaddled child.

11. B. In a paved hall, Zacharias sits on a high-backed seat and writes at a sloping desk on a table, facing *R.* On a flight of three steps on *R.* a nurse stands, holding the swaddled child, John Baptist.

12. f. 40. *Matins of the Cross.* A. The Crucified Christ in the centre, with title on Cross. Magdalen kneels at the foot, her casket near her. On *L.* a group of the Virgin, John, and other women: on *R.* the centurion with bannered lance, in gold armour, and other soldiers. Blue hills and a stormy sunset sky behind.

13. B. In front of a rugged cavern two soldiers cast dice on the seamless garment: a third on *R.*, leaning on his sword, watches them.

14. f. 41 *b*. *Prime of the Virgin.* A. Under a ruinous shed, with holes in the roof. In centre, the cradle with the Child, feet towards the spectator. On *L.* of it kneels Joseph with staff, between the ox and ass: on *R.* the Virgin. At the further end, four shepherds, one kneeling on one knee, cap in hand, two looking over the wattles, the fourth approaching.

In the background a hill with trees and sheep; two shepherds sit looking up at a blue demi-angel in air, holding a scroll. *Gloria.*

15. B. Joseph, in broad hat, leads a saddled ass to *L.* towards a red-brick building with white stone facings; in the doorway of this stands a woman with hands out. Beyond the ass is the Virgin, standing: the ox follows the ass. Trees behind.

16. f. 45. *Tierce.* A. The Circumcision. In a broad, paved, classical cloister. Joseph kneels, with candle: the Child is on a nurse's lap, a maid attending: the Virgin and another woman are further off, behind: a good many men are walking and standing in the cloister.

17. B. The procession to the Temple. Joseph walks first, to *L.*, holding a candle. The nurse, with the swaddled Child, and a maid, follow: then the Virgin and another maid. On the *R.* is the stable, with a hurdle to keep in the ox and ass.

18. f. 48 *b*. *Sext.* A. The cavalcade of the Magi: soldiers, horses and camels, winding down a long road: a noble city in the background. In the foreground ride the three kings: one points to the star in the sky. On *R.* is a negro on foot, with a lance. On *L.* are trees.

19. B. The Magi, dismounted, adore. The Virgin and Child are seated on the ground by the stable on *R.* The two foremost kings kneel. A group of servants is seen on *L.*

20. f. 51 *b*. *None.* A. The Presentation. The golden altar, with white cloth, raised on a gold foot-pace, stands with the end towards the spectator. It has a red canopy and green curtains. On *R.* of it Simeon, mitred and nimbed, stands, bending forward with joined hands. On *L.* the Virgin approaches with the Child. Beyond is Joseph, nimbed, with the doves in a basket, and beyond him are Anna and another woman.

21. B. In a room: on *L.*, Joseph kneels on one knee, with the doves. The Virgin sits on the floor, facing *R.*, and holds the Child on a white pillow. On *R.* a nurse, facing *L.*, kneels and swathes it with a long linen band. A cradle and bed on *R.*

22. f. 54 *b*. *Vespers.* A. The Massacre of the Innocents. In centre is a clump of trees: blue hills behind. In front of the trees is a group of five horsemen, namely, three soldiers, a counsellor, and Herod, in a gold robe, on a white horse. On *R.* a foot-soldier attacks a mother: and so does one on *L.*: this latter threatens him with a distaff. In front, another soldier falls over a mother with a child, and another woman in *R.* corner tears her hair over her dead child. Four swaddled babies, wounded and bleeding, lie about the foreground.

23. B. Joseph leads an ass, on which are the Virgin and Child, to *R.* along a winding road in a pretty landscape dotted with trees.

24. f. 60. *Compline.* A. The Virgin lies dying on a red bed with brown curtains, her head to *R.* St Peter, in white with a blue stole crossed under his *R.* arm, puts a candle in her hand. At the foot of the bed an Apostle holds a Crucifix. In the foreground sit three Apostles, two on *L.* weeping and praying, one on a bench on *R.* reading. In the background, a group of six or seven Apostles.

25. B. Funeral of the Virgin. Two men carry the coffin (a gold shrine) on poles, toward *R.* Two or three Jews in furred capes follow. Under the coffin two younger men kneel, and stretch out their arms, which have no hands: on the nearer side, two detached hands cleave to the coffin. These are Jews who had tried to upset the bier, and whose hands were miraculously smitten off. To *R.* an apostle is seen walking on. Trees and rocks behind.

26. f. 70 *b*. *Office of the Dead. Vespers.* A. Dives and Lazarus. The court-yard of a fine red-brick house, with white stone facings and blue roof. A square tower at the angle. An arch in a stone embattled wall at the back leads into a street of red-roofed houses. In the court on *R.* is a pavilion of trellis-work with open lower story, elevated on two stone steps. In this are Dives and his wife, seated at table. Facing them is Lazarus, in pink tunic and torn white hose: a broad hat on his head, a white sack over his shoulder, a wooden keg at his belt, a clapper in his hand. He is noseless, and ugly to look upon. A black dog smells at his legs, a rough dog in foreground looks at him, and a collared greyhound bounds forward to attack him. A page runs down the steps of the pavilion to drive him off. Another servant in foreground, who wears high scarlet boots above the knee, with yellow insides, urges on the dogs, and holds his nose. Three other figures stand in doorways, and in the court, and a woman is seen under the entrance arch.

This is a particularly excellent picture.

27. B. Dives, nude, is extended on his back among flames, in a crowd of hideous devils, nine in number. He points to his mouth. In air on *L.* is Abraham, nimbed, half-length, holding the soul of Lazarus, a nude child, on his arm.

28. f. 75 *b*. *Office of the Dead. Matins.* A. Job, white-haired, in a white loin-cloth, sits on a heap of straw on *L.*, a bowl by him. Behind him are the ruins of his house and some trees. On *R.* a friend kneels on one knee, leaning on a T-shaped stick, and talks: behind him stands his wife, who addresses another friend, whose hands are clasped in grief.

29. B. A landscape, with a wooded hill on *L.* and open country on *R.* In centre, Job lies on straw. Two devils, of hideous aspect, one of whom clutches his arm, are beating him with sticks.

30. f. 99 *b*. *Seven Psalms.* A. In front, on *R.*, stands Goliath, swaying to his fall, with the stone in his forehead. He wears gold plate armour over a shirt of mail, and carries a halberd. A red shield lies on the ground behind him. On *L.* David, in a handsome tunic, holds a sling in his *R.* hand and a shepherd's staff in his *L.*, and bends slightly forward, looking at him. A rocky, wooded hill rises behind, and on *L.* of it is seen a crowd of horse and foot soldiers, with a castled hill behind.

31. B. In a paved hall: on *L.* Samuel, in blue and yellow, aged, pours a horn of oil on the head of David, who kneels, with shepherd's staff on his arm. Behind him kneel the aged Jesse and seven brothers.

From this point the pictures are mostly initials, and the figures half-length.

32. f. 111. *O Dulcissime Domine. Initial.* Half-length of Christ, blessing, with orb. Gold ground.

33. f. 113 *b*. *Memoriae.* St Michael, in gold armour, with cross-staff, on a dragon.

34. f. 114. St John Baptist, between two trees, points to *R.*

35. f. 114 *b*. A group of Prophets, nimbed, the foremost with a scroll.

36. f. 114 *b*. St James the Great, with scrip, scalloped hat, bourdon, and rosary.

37. f. 115. A group of Apostles: Peter in front, with open book.

38. f. 115 *b*. A group of Martyrs: Stephen in front, with open book.

39. f. 115 *b*. St Stephen, in dalmatic, stone on head, hands extended upward.

40. f. 116. St Sebastian, bound to tree, in white loin-cloth, six arrows in him.

41. f. 116. St Laurence, in dalmatic, with book and gridiron, faces *R*.

42. f. 116 *b*. St Adrian, in gold armour, with sword and anvil and hammer thereon.

43. f. 117. St Christopher, with staff, and Child Christ, with orb on his shoulder, walks to *R*. and looks back.

44. f. 117. St Claude, in chasuble, mitre, and pastoral staff, faces *L*. and blesses a shrouded corpse whose head is seen.

45. f. 117 *b*. St Anthony, face *L*., in dark habit with gold T on shoulder, staff and rosary.

46. f. 118. St Nicholas, in mitre, chasuble and pastoral staff, faces *R*. toward three nude children in a tub.

47. f. 118. St Roch, as pilgrim: an angel on *L*. touches the plague-sore on his thigh: dog's head on *R*.

48. f. 118 *b*. St Nicetius, full-face, in cope, mitre, and pastoral staff, blessing.

49. f. 119. St Anne, seated, face *R*., with open book: the Virgin at her knee, reading it.

50. f. 119 *b*. St Mary Magdalen, full-face, with casket of blue and white ware.

51. f. 119 *b*. The Three Maries, with caskets, in a group.

52. f. 120. The XI Thousand Virgins: a group of five or six, in pale pink, with joined hands.

53. f. 120 *b*. St Katherine, with crown, palm, sword and wheel, looks toward *L*.

54. f. 120 *b*. St Barbara, with palm: tower on *R*.

55. f. 121. St Genovefa, with candle and open book.

56. f. 122. *Obsecro te*. The Virgin, in blue, and the Child, half-nude. Gold ground.

The Matins of the Holy Ghost do not seem to occur in this volume.

20. Horae.

Purchased from Techener of Paris, Feb. 1879.

Vellum, $6 \times 4\frac{1}{4}$, ff. 171, 18 line to a page. Cent. xv (1480 ?). Writing of Italian or Spanish character: miniatures Flemish.

Binding: morocco of cent. xvii with gold tooling on the back.

The borders have been a good deal cropped by the binder.

Collation: a^{14}(?) b^8 c^8 d^{10} e^{12} f^8 g^6(+6*) h^8 (wants 1) i^8 k^{10} (wants 10) l^{10} (wants 2) m^8–p^8 q^8 (wants 4) r^4 s^8 t^8 v^{10} (wants 10) x^8 (wants 4–7 ?).

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Marks of ownership. At the beginning is an inscription in Spanish of cent. xvi or xvii which appears to be signed Fray Pedro: but I cannot give any satisfactory reading of it. At the end is another xviith cent. entry: Son de Don Antonio Villadiego de montoya.

The work is extremely good: the figure-drawing hard but minute and interesting: colour excellent. The black or dark backgrounds to many of the borders are most effective.

The most minute work appears perhaps in the illustrations of the Kalendar.

Use, etc. Of Saints commemorated there are few who point to any special locality. In *March* S. Gertrude (twice), *Mar.* 19 Iohannes heremita, *Ap.* 2 Quincianus Martyr, 18 Eleutherius Conf., *May* 13 Servacius M., *July* 18 Arnulphus Ep., *Sept.* 16 Lambert, *Oct.* 23 Severinus, point to Flanders. In the Litany there is really nothing, unless it be the occurrence of S. Ursula, which is in the least characteristic.

Illustrations:

Kalendar. Borders of dead gold, with flowers of real forms intermixed with conventional ones. Much rubbed and cut. The sign of the Zodiac is on the *R.* margin, the occupation of the month on the lower margin.

Jan. 1. Aquarius, nude, empties flagon into stream.

2. Interior. Fire-place on *R.* Man in blue seated at it and turning round to aid a page in red who comes in with a dish. A table is laid between them: at the back is a buffet with plate.

Feb. 3. Two dark fish in blue water. Clouds above.

4. A man pruning two trees with a sickle-shaped hook, a house on *L.*

Mar. 5. Aries, with gold horns in landscape.

6. A man working with a mattock at a hole in the ground: house on *R.*, trees on *L.*

Ap. 7. Taurus.

8. Youth with feather in hat and short blue mantle carrying a flowering spray. Rocks and trees.

May. 9. Gemini, cut out.

10. Man on horse with flapping hawk on hand rides to *R.* A page with a stick follows on foot.

June. 11. Cancer: twelve legs and antennae.

12. A man mowing.

July. 13. Leo.

14. A man in straw hat, white shirt and red stockings reaping. He has a stick or hook to draw the stalks to him as well as the sickle.

Aug. 15. Virgo.

16. A man threshing under a roof supported by timber uprights but no walls.

Sept. 17. Libra held by a woman.

18. A man in a shirt treading grapes in a tub out of doors. A man with a wooden *hotte* of grapes comes from *L.*

Oct. 19. Scorpius has six legs on *L.* and seven on *R.*, no doubt by accident.

20. A man sowing from his apron, in a field with a wattled fence.

Nov. 21. Sagittarius, a two-legged centaur, shoots an arrow to *R.*

22. A man beating an oak tree with a staff. Two pigs feed.

Dec. 23. Capricornus, an ordinary he-goat.

24. In a building: a man about to kill an ox with an axe or mallet, another man bends over it holding its halter.

25. f. 13*b*. *Hours of the Virgin. Matins.* Full-page. The border has a dark, almost black background with scroll-work and grotesque monsters, in admirable style.

The Annunciation. The Virgin kneels in front on *R.* at a table. At some distance behind her is a fine arras, black on gold: and nearer on the extreme *R.* is a draped altar with retable. In centre foreground is a jar (on which is a double-headed eagle in blue) with a lily in it. Gabriel in red and green cope over alb kneels on *L.* with scroll (*Ave—tecum*) in both hands. In a court seen through an open door at the end of a passage, Joseph is seated. Rays from above strike to the Virgin's ear: the Dove, if there, is hardly traceable.

The opposite page has an excellent dark border, with grotesques.

26. f. 27*b*. *Lauds.* Full-page with similar border. The Visitation. A court-yard with low wall in front of a house on *R.* The door of the house is canopied and has two statues at the sides. The Virgin in blue is on *L.* Elizabeth in a reverential attitude on

R., in red and green. Rays from above. The background is a pleasant landscape with river, boatman, rocks and tower.

27. f. 30 *b*. *Prime.* Full-page, bordered. The Nativity. The stable extends across the picture: it is a wooden building with rich dormer windows and no walls: a low wattle behind. The Virgin kneels on *L.* under a rich arras of red on gold, held up by an angel in air. Beyond her are the ox and ass. In front of her the Child, nude on the ground. Joseph kneels on *R.* of a shaft. The star above. The country behind is snowy. There is a winding river in the far distance, and three figures nearer.

28. f. 40 *b*. *Tierce.* Full-page, bordered. The angel and shepherds. In the centre foreground a shepherd seated on the ground with a bag-pipe is almost falling backward (to *L.*) and looking up: his hat lies on *L.*, a dog at his feet on *R.* On *R.* and *L.* behind him are two shepherds with crooks, looking up: in *C.* a woman sits on the ground and spins, and just in front of her is a collared greyhound. A few sheep in the middle distance: the background a crowded view of green trees, a road with horsemen, a town, water and rocks. In air on *L.* is a small angel with scroll (*Gloria in excelsis*).

29. f. 44 *b*. *Sext.* Full-page, bordered. Adoration of the Magi. The stable as in no. 27. Snowy country, with buildings seen at the back. In front on *L.* sits the Virgin with the nude Child. The eldest king, his crown on the ground by him, kneels. His mantle is red with ermine cape: he is booted. The two other kings in brown and green mantles stand behind him, one raising his crown: neither is black: both hold covered gold vessels. Behind the Virgin is a white bed, beyond which Joseph stands holding a cup with opened lid, full of gold pieces.

30. f. 48 *b*. *None.* Full-page, bordered with grey foliage, and grotesques, on dark ground. The Presentation. Interior of the Temple paved with dark and white marble in squares. On *R.* is a side-chapel where the figures are. Simeon, mitred and nimbed, is behind a draped altar on which he holds the Child. Four men are near him: on *L.* of the altar kneels the Virgin in blue, and beyond her Joseph, who is not nimbed. Behind on *L.* is Salome the midwife (remark her cap), nimbed, with candle and basket of doves, and beyond her is a view up the main aisle shewing the altar, with retable of a crowned (or mitred) figure: beyond Simeon is a good piece of arras, in gold on brown.

31. f. 52 *b*. *Vespers.* Full-page, bordered. The Massacre of the Innocents. In front is a portico open on *L.* to the street. On *R.* Herod in blue is throned under a red and gold canopy. Before him are three soldiers in plate armour with coloured doublets, and two mothers with children. One of these is prostrate, and a soldier straddles over her. Behind is an arras of black on gold, and on *L.* is a view up the street, with a soldier pursuing a woman.

32. f. 58 *b*. *Compline.* Full-page, bordered. The Flight into Egypt. In the foreground a wattled hurdle crosses the picture: behind it are the Virgin and Child on the ass, and Joseph. In the middle distance a rock and green trees: on *L.* of it three soldiers (one on horseback) talk to a husbandman. Rocks and buildings behind.

33. f. 63 *b*. *Office of the Virgin in Advent.* Full-page, bordered. Coronation of the Virgin. She kneels on *L.* An angel in air crowns her. On *R.* the Son, throned under a wooden canopy, in triple crown. Behind, a vacant throne with canopy of arras held up by two angels in air. A black and gold arras crosses the picture behind it, and over that are two angels with musical instruments.

34. f. 83 *b*. *Seven Psalms and Litany.* Full-page: the border has no background. David's penitence. He kneels bare-headed facing *R.* under a rich portico with a clock in the roof. His crown and harp (in case) lie on the ground. In the middle distance is a

wall with a peacock on it: *R.* of this is a pigeon house with a cat on the sill of the opening. Rocks and trees in the back-ground, and two armed men, one attacking the other. In air is an angel with a sword: and in an opening in the clouds behind is the Father in red, in an imperial crown.

35. f. 99 *b*. *Vigiliae Mortuorum*. Full-page with black border. Raising of Lazarus. In front Lazarus, nude, seems to be standing in a stone coffin, in which lies his shroud. Peter on *R.* is untying his hands. At the foot of the coffin stands a workman with a spade. Christ and Mary, three Apostles and three Jews form a group behind and to *R.* of the workman. Behind them is seen a church with open door: showing altar and retable with figure of Moses. On *R.* is a view of the gravelled churchyard path and street beyond.

36. f. 138 *b*. *Memoriae*. St Nicholas. Full-page, bordered. In front on *L.* kneels the owner of the book in grey gown over red doublet: he is black-haired and beardless. A book and cap lie on the ground. The scene is a wooden building without side walls. In centre stands St Nicholas full-face, blessing, in red cope lined with green, blue dalmatic, alb, mitre, crosier: behind him an arras of black on gold, on *R.* three nude youths in a tub. Outside on *L.* is seen a ship with men on the rigging, and on *R.* buildings.

37. f. 140 *b*. St Katherine. Full-page with excellent border. St Katherine in ermine jacket over a light-red robe kneels facing *R.*: an executioner with lowered sword behind her. In front and on *R.* lie and fall seven wounded men. Beyond them is the knived wheel. Two angels in air are cutting at it with swords. On *L.* the Emperor Maxentius and a group of five doctors. Buildings behind them. Stormy sky.

38. f. 143 *b*. *Psalter of St Jerome*. Full-page: the border has dark ground and light scroll-work. St Jerome kneels in white shirt: a stone in his *R.* hand, his breast bleeding. On *R.* is a tall crucifix among rocks, and an angel in air. In front on *R.*, the saint's red hat and dark habit. On *L.*, the lion. Trees, rocks, and a city in the distance.

39. f. 160 *b*. *Passion according to St John*. Full-page: leaves, flowers and grotesques in borders. St John seated in a room with wooden coved roof, under a canopy with figures in niches. He faces *R.* and has a desk with a book on it before him. A small angel in air points him to the door; outside are seen (*a*) in the extreme distance the agony, with cup on hillock, an angel in air: (*b*) nearer, Christ bearing the Cross, with three soldiers: (*c*) to *R.* on a hill the Crucifixion, with the thieves, and a group of soldiers: (*d*) under the hill, the Entombment: (*e*) nearest, the Virgin and St John seated on the ground.

21. Horae.

Bought of B. Quaritch, July 1895.

Vellum, $4\frac{7}{8} \times 3\frac{1}{2}$, ff. 290, 15 lines to a page. Cent. xv (1490).

Binding: red velvet (modern) with clasps and corners of chased silver (cent. xvii ?) and rings for attaching the book to the girdle.

Collation: 1^2 a^6 b^6 c^{10} d^6 e^8–g^8 h^8 (wants 8 blank) i^6 k^8 l^6 m^4 n^8–q^8 r^{10} s^4 t^8–v^8 w^6 x^8 y^4 z^8 A^8–C^8 D^4 E^8–I^8 K^{12} (wants 12) L^8 M^8.

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Of the Saints in the *Memoriae* Donus is probably Dodo of Toul, sometimes called Don: Corinus I do not discover: Gummarus is of Emblehem near Antwerp or of Lierre.

The selection of Saints in Kalendar, Litany and Memoriae is very curious.

In the Kalendar:

Jan.	7.	Reginald M.	Cologne.
	24.	Rabila V.	

Jan.	29.	Girald Abb.	
	31.	Metranus M.	
Feb.	4.	Aventinus M.	Troyes.
	6.	Amandus and Vedastus *in red.*	
	7.	Augulus Ep.	London.
	8.	Salomon M.	? Bretagne 25 June.
	13.	Lizinus Ep.	Angers.
	17.	Lupicinus Conf.	
	29.	Romanus Abb.	
Mar.	1.	David Ep.	
	2.	Cedda Ep.	
	3.	Guingolay Ep. (=Winwaloc).	
	10.	Dordoneus Ep.	
	13.	Macedonius Ep.	
	20.	Thubert Ep.	
May	17.	Brandan M.	
	19.	Dunstan Ep.	
	24.	Donatian Ep.	
	25.	Aldelm Ep.	
June	4.	Liphard C.	Canterbury and Belgium (Gonnelieu).
	5.	Quiriacob (?) Ep.	
	8.	Thugduanis	? Tudual 17 May
	14.	Baselis Ep. *in red.*	(the great)
	16.	Translatio Riccardi (Richard Bp of Chichester).	
	17.	Botulphus Abb.	
	23.	Alban M.	
	25.	Eligius Ep. *in red.*	
	27.	Florencius C.	
July	3.	Transl. Thome *in red.*	
	5.	Dancel.	
	7.	Transl. S. Felicis.	
	11.	Transl. S. Benedicti *in red.*	
	13.	Thuricinus Ep.	Dol.
	16.	Eustacius Ep.	
	17.	Generosus Ep.	Abbot in Poitou.
	18.	Arnulphus Ep.	Tours.
Aug.	7.	Donatus Ep.	
	12.	Maclouus M.	
	16.	Arnulphus Ep.	Soissons.
Sept.	1.	Egidius Abb. *in red.*	
	3.	Mansuetus.	Toul.
	5.	Bertinus Abb.	
	6.	Coctidius Diac.	Cappadocia (Cottidius).
	7.	Enurci.	
	19.	Signi C.	
	25.	Firmin Ep.	Amiens
	28.	Exuperius Ep.	Toulouse
Oct.	1.	Remigius Ep. *in red.*	

Oct.	2.	Leodegar Ep.	
	11.	Venancius Abb.	Tours.
	13.	Donatian Ep. *in red.*	patron of Bruges.
	16.	Michaelis in Monte tumba (i.e. St Michael's Mount in Cornwall).	
	29.	Transl. S. Yvonis	Ramsey.
Nov.	20.	Edmund M.	
	21.	Columban Abb.	
Dec.	2.	Egidius Abb. *in red*	
	12.	Chorentinus (of Quimper in Brittany).	
	14.	Nychasius Ep. *in red.*	Rheims.
	18.	Gratian Ep.	Tours.
	23.	Victoria V.	Rome.
	30.	Perpetuus Ep.	Tours.

In the Litany: *Martyrs*, Quintin, Livinus (Ghent), George Gereon Maurice: *Confessors*, Amandus Vedastus Audomar (St Omer) Bertinus (St Omer) Winnoc Louis Bavo (Ghent): *Virgins*, Ursula Amelberga (Ghent) Walburgis (Mons) Dorothy Dimpna (Gheel) Cita Gertrude Aldegundis (Ghent).

We find some names from Brittany, Tours, and England: but the most characteristic point to Flanders, and there seems a preponderance in favour of Ghent. We are probably dealing with a book written at Bruges, for some one at Ghent who had connexions with Western France.

As to the owners, whose portraits we have: their arms have not as yet been identified, but their initials occur in various parts of the book, in the borders. On 38 *b* the initials P. J. occur, connected by a true lovers' knot, and again on 67 *b*, 70, 72, 74, 76, 252 *b*, 264 *b*, 266, 270, 271, 277, 278.

On p. 252 is a skull and a scroll a good deal rubbed. I read it ".. vadit (?) p.. it mors impia m . . . n (?)."

The book was written for a man whose Christian name began with P. From the fact that a statuette of St Peter is in the background of his picture I infer that his name was Pierre. The lady's name was most likely Jeanne.

The work is of good quality. Each page has a strip of border, mostly natural flowers, birds, caterpillars, shells, and occasionally grotesques on various coloured grounds, with a great deal of fluid gold.

The pictures have either never existed or have been removed,

At present we have at the beginning two full-page pictures of the owner and his wife, in a very good style:

1. The owner, a young and handsome man, beardless, with reddish hair, in plate-armour and a red cap: his *L.* hand on his sword-hilt, his *R.* pointing towards his wife. He stands turned rather towards *R.* in a room. On the floor on *R.* lie his helmet and scutcheon. Behind these is the mast of a ship with crow's-nest, yard and sail. On the wall above, a statuette in gold, of St Peter. On *L.* a prayer-desk covered with a red cloth, and an open book on it: a window behind through which is seen a courtyard with brick buildings and two small figures.

2. The lady turned to *L.* and looking down: in a red dress edged with ermine, over blue: black head-dress, gold girdle. On the floor on *L.* her shield on a blue cushion, by it a prayer-desk with green cloth and a red and gold book. An arch and yellow *portière* on *R.* Out of the window are seen a stone building, and a battlemented wall of a garden with large trees.

The man's shield is *or*, three bends *azure*; in chief, *gules*, a fesse *argent*; the helmet has a coronet with jewels. The lady's shield is bendy sinister, of ten, *gules* and *or* surmounted by a coronet.

The only other pictures are the Kalendar series, which occupy two arched compartments at the beginning of each month.

1. *January.* Sits in a room, turning towards the fire; a round table with white cloth on *L.* on which is a joint and other things; a flagon by the fire. Behind, a buttery-hatch.

2. *Aquarius.* Nude, kneeling and emptying two bottles into a stream. Rocks behind.

3. *February.* Stands back to a fire, holding up his gown. Stone chimney, and fire-dogs. A bed with red curtains behind.

4. *Pisces.* In a stream: rocks behind.

5. *March.* Kneels and presses the earth round the roots of a young tree in an orchard: a spade by him. Behind, a house, and a man on a ladder engaged in tending a vine on a trellis (?).

6. *Aries.* In landscape.

7. *April.* A woman kneeling in a garden with several plots: she is by a patch of green stuff, which she is gathering into a basket (? weeding). In the distance a man with a pole over his shoulder on which hangs a hare: two dogs running: a castle and snowy fields behind.

8. *Taurus.* In snowy landscape.

9. *May.* A man in blue with a large white feather on hat, on a brown horse; a lady behind him on a pillion, carrying a large branch of hawthorn. They are riding past a house on *L.*

10. *Gemini.* Two nude children in a landscape.

11. *June.* Cutting hay with scythe: the fields in the distance are white.

12. *Cancer.* A scarlet cray-fish in landscape (continued from 11): white fields.

13. *July.* Reaping with sickle: a stick in *L.* hand.

14. *Leo.* In a castle court.

15. *August.* Threshing in a barn: a man in the distance carrying a sheaf.

16. *Virgo.* In scarlet and ermine over blue, walks beside a castle-mound: she holds a cup.

17. *September.* Sowing: the seed in a white apron: a sack on *L.* Landscape with castle.

18. *Libra.* Held by a lady who stands in a room.

19. *October.* Treads grapes in a vat: the juice flows into a tub: on *R.* another pours from a wooden jug into a cask.

20. *Scorpius.* In a room.

21. *November.* In yellow boots beating an oak with a stick: hogs on *R.* and *L.*

22. *Sagittarius.* A centaur shooting back to *R.* Trees and mountains behind.

23. *December.* Kneels on a pig whose throat he has cut with a knife. His wife also kneeling holds a pan for the blood: a street with trees at the end is seen behind.

24. *Capricornus.* A goat in a landscape.

These Kalendar pictures are of good quality, and more interesting than the ordinary type.

22. Horae (Firmian).

Purchased from P. Janiello, Naples, July 1894.

Vellum, $7\frac{7}{8} \times 5\frac{1}{2}$, ff. 237; 20 lines to a page, cent. xv (1490).

Hours of the Virgin, etc., in Latin, executed for Nicholas von Firmian, one of an ancient Tyrolese family. In 1497 he and his brother Vigil ("Hofmeister" to the Empress Bianca Maria) were raised by the Emperor Maximilian to the "Reichs-Pannerherrnstand." He married: 1st, Dorothea, daughter and heiress of John von Cronmetz (and his descendants quartered the arms of Cronmetz with those of Firmian); 2nd, Anna von Liechtenstein; 3rd, Paula de Caballis. By his first wife he had one son, George (b. 1479, created Freiherr in 1526), and two daughters, Catharine (b. 1477, married Leonard, Baron of Völs or Velss, belonging to a Tyrolese branch of the Colonna family) and Helena (b. 1478, married Gaudentius Botsch). Nicholas died in 1510: see Bucelinus, *Germania*, vol. ii. (pedigrees of Firmian and Botsch); Brandis, *Ehren-Kränzlein*, 1702, pp. 47, 55, 76, 100; Siebmacher, *Wappenbuch*, new ed., Bd. i. Abtheilung iii. (Nürnberg, 1887), p. 73.

Collation: a^6 b^{10} $c^{10, 11}$ (wants 1 and 11) d^8 e^8 (+1) f^8 (1 prefixed) g^8 (1 prefixed) h^8 (wants 1) i^8 k^8–m^8 n^8 (1 prefixed) o^8 (+2 inserted between 2nd and 3rd) p^8–r^8 s^8 (+1 prefixed) t^8 (+1 prefixed) u^8 v^8 w^4 x^8 (+1 prefixed) y^8 z^8 A^8 B^8 (8 blank) C^8 D^8 (+1 prefixed; 7, 8 blank).

The contents of the volume are:

1. Kalendar, in red and black, f. 1. With entries of the births of Nicholas (Jan. 26), Catharine (May 27, 1477), Helena (Aug. 3, 1478), and George (Nov. 4, 1479) von Firmian, and of the Archduke Philip, afterwards Philip I. of Castile (June 22; usually given as July 22, 1478); and of the death of the Emperor Frederick IV., Aug. 18 (according to other authorities, Aug. 19), 1493.

2. "Passio domini nostri Ihesu Cristi secundum Iohannem." f. 8.

3. Hours of the Holy Cross. f. 17.

4. Hours of the Holy Spirit. f. 20.

5. "Missa beate Marie virginis." f. 22.

6. Sequences of the Gospels. f. 25 *b*.

7. "Oracio de Sancta Vironica." f. 29.

8. "Octo versus beati Bernardi." f. 30.

9. "Oracio pijssima sancti Gregorii," and other prayers. f. 31.

10. "Hore beate Marie virginis secundum consuetudinem ecclesie Romane." f. 36 (a leaf missing, which probably contained a full-page miniature, after f. 60).

11. Prayers to the Virgin, etc. ff. 72—83 *b*. Including "Obsecro te" f. 73; "O intemerata" f. 74 *b*; "Stabat mater dolorosa" f. 77.

12. Psalms and antiphons for the Office of the Virgin on Tuesdays and Fridays, and on Wednesdays and Saturdays. Office of the B. V. M. in Advent. ff. 84—96 *b*.

13. "Quicunque vult," headed "Simbolum anastasij," f. 96 *b*.

Psalm *Qui habitat*. Commendationes.

14. Penitential Psalms and Litany. ff. 102, 108.

15. Vigils of the Dead. f. 115.

16. Prayers, hymns, etc. ff. 136—198 *b*. Including "Oraciones sancti calixti." f. 139 *b*. "Orationes quindecim de passione domini reuelate sancte Brigitte regine suetie." f. 145. Prayer which "sanctus leo papa [III.] compilauit." f. 154. "Carmen saphicum pij secundi [Aeneas Sylvius, Pope Pius II., 1458-64] de passione domini." f. 168 *b*. "Salutatio omnium membrorum B. M. V." f. 172. "Ave virgo gloriosa." f. 177 *b*. "Ave rosa sine spinis," ascribed to Adam of St Victor, though not included among his *Liturgical Poetry* (ed. D. S. Wrangham, 1881). f. 180 *b*. "Salve virgo virginum." f. 183. "Oratio Manasses Regis iude." f. 189 *b*. Septem gaudia B. M. V. f. 195.

17. Prayers before, and thanksgivings after, Communion. f. 199.

18. Rosary. Address to the Virgin, recalling the events of the Life of Christ; beginning "Quem tu Virgo castissima." f. 208.

Another hand begins here.

19. "Missus est Gabriel." f. 213.

20. "Oratio bona de domino nostro," beginning "Dulcissime domine ihesu criste." f. 216.

21. "Orationes Bede presbyteri de septem verbis." f. 219 *b*.

22. Memorials of Saints. f. 224.

Marks of ownership. Among the pictures the following throw light on this subject:

45. Man and lady kneeling, before a Bishop blessing them. Above the man are the arms of Firmian and Cronmetz, quarterly; above the lady is a coat of arms, *gules*, a horse rampant *argent*, over all on a fess *azure*, three mullets *or* (for Caballis?). The figures appear, therefore, to be intended for George von Firmian and his wife Catharine de Caballis; or perhaps for Nicholas (after his first wife's death) and his third wife, Paula de Caballis. f. 144 *b*.

69. Knight and lady, kneeling before a figure of St George; behind the knight is a boy, and behind the lady are two girls. Over the heads of knight and lady are the arms of Firmian and Cronmetz respectively, identifying the figures as those of Nicholas von Firmian and his first wife, Dorothea von Cronmetz, and their children George, Helena and Catharine (see description above). In the lower border are the arms, perhaps painted in later, of Botsch and Völs or Velss, the families into which the two daughters married (see above, and also Brandis, *Ehren-Kränzlein*, pp. 94, 100). f. 231 *b*.

Binding: original, of brown leather, stamped twice on each cover with a single panel-stamp, consisting of two compartments, with three angels in each, playing on musical instruments, the whole enclosed within a rectangular border with the legend "Domine exaudi oracionem meam. et clamor meus ad te veniat." With silver-gilt clasps, having in enamel the arms of Firmian, Cronmetz, Caballis, Völs, Botsch, and another (per bend nebuly, *or* and *gules*), and with the following initials engraved: G M. L P on one clasp, and M H. Z W on the other. Inside the cover is written: "Dises buech gehert mir Magdalena Victoria Frey Frau von Firmian" (perhaps the wife of John Nicholas, great-grandson of George von Firmian, who died 1646).

In the Kalendar I note:

Jan.	8.	Erhardus Ep.
Feb.	11.	Wilhelmus C.
	29.	Transl. S. Augustini, *in red.*
Ap.	30.	Maxencie matris S. Vigilii, *in red.*
May	2.	Sigismondi R. M.
	4.	Monice matris S. Augustini, *in red.* Floriani.
	5.	Conuersio S. Augustini, *in red.*
June	26.	Vigilius M., *in red.*
July	4.	Udalricus Ep.
	8.	Kyliani et sociorum eius.
	18.	Arnolfus C.
Sept.	4.	Octave of St Augustine.
Oct.	11.	Transl. S. Augustini, *in red.*
	22.	Cordula V. M.
Dec.	29.	S. Thomas, *in black.*

In the Litany, *Martyr:* Vigilius; *Confessors:* Theobald,

Wolfgang, Udalric, Gothard; *Monks:* Gwilhelmus, Nicolas de (Tolentino), Alexius; *Virgins:* Ottilia, Ursula, Maxencia, Monica.

The *Memoriae* include Claudius and Anthony.

The use is Roman.

The book belongs to the diocese of Trent: for Vigilius, the most characteristic of the Saints, was Bishop of Trent, and his mother, Maxentia, also suffered there.

The miniatures are in what I should imagine to be a Northern Flemish style: the borders have natural flowers (including columbines) and insects.

There is a certain flatness about the figures, but the work is very interesting and careful.

The Kalendar pictures are in each case treated as a continuous scene upon which the text is laid. The Zodiacal sign is in a medallion at the top.

1. *January.* Snow falling: a house at bottom: two rooms seen: on *R.* a man sits and warms himself, a flagon by him, a table behind: on *L.* a woman carrying a dish. Outside, a man bringing a faggot.

2. *Feb.* On *L.* below, a house: back view of a man seated by a fire: on *R.* outside, one chops wood: above, one prunes trees.

3. *March.* Below *L.*, one digs in a garden: a house on *R.* with clothes hanging to dry: a woman, at a window, spreads clothes on a shelf outside.

4. *April.* On *L.* below, a booted horseman, followed by dogs and man: above, a man and maid sit at a house-door: above that a wood, and a man blowing horn, and two dogs.

5. *May.* Below, on *L.*, in a house, a man and woman (in a bath): a table by them: on *R.* they are seated at a table, in a garden, with fruit: above, they walk in a wood.

6. *June.* Below, two booted horsemen, one with hawk on hand, one speaks to a lady at a window.

7. *July.* Below, a man and woman mowing: a river beyond, with boat, and fishes on the bank.

8. *Aug.* A man and woman reaping: poppies and corn-flowers. Beyond, one carries a sheaf: corn spread out to dry.

9. *Sept.* One sowing: one gathering apples on a ladder: basket hung on tree.

10. *Oct.* One carrying grapes: in a house, one treading grapes: another beyond, gathering them.

11. *Nov.* One watching hogs, another beating oaks: above, one driving hogs.

12. *Dec.* A man, standing on a cord by which a hog is tied, is going to kill the hog with a hammer: behind, a woman, carrying two buckets: on *R.* a man, stirring a fire in which lies a dead hog.

13. f. 7 *b.* *Passio sec. Johannem. Full-page.* Border of flowers, insects, etc. on yellow ground. The Agony in the garden: Apostles sleep: chalice on rock on *L.*, and Angel above. Soldiers and Judas in the back-ground.

14. *Initial.* Gold on red. Peter and Malchus, and the kiss of Judas.

15. f. 17. *Horae Crucis.* Border, with two boats, from which branches and leaves are sprouting: in one is an armed monkey, a man rowing, and a fool with pipe and tabor; in the other, two monkeys, and a woman rowing. The picture is gone.

16. f. 19 *b*. *Hours of the Holy Ghost. Full-page.* The Virgin seated, and the Apostles kneeling, in a columned church. The Dove above, entering through a window.

17. f. 22. *Missa B. V. M. Initial.* The Virgin and Child in clouds, between two Angels, one having a lute.

18. f. 29. *Office of the Holy Face. In text.* Bust of our Lord, rayed, with long hair, and orb with cross.

19. f. 31. *Oracio S. Gregorii. In text.* St Gregory (back view), between a Cardinal, who holds the tiara and has his hood over his head, and a deacon. Over the altar is Christ in the tomb, rayed. Through the rays are seen the ladder, spear, scourges, reed and nails.

20. f. 32. *Oracio bona de dulcissimo nomine Ihesu. In text.* The Child-Christ, nude, with a red necklace, and orb, rayed, in clouds. Half-lengths of St Peter and another Apostle, praying.

21. f. 33 *b*. *Prayer of Pope Boniface. In text.* Two angels in green, in clouds, holding a crystal ciborium, with the Host.

22. f. 35 *b*. *Matins of the Virgin. Full-page.* The Annunciation, in a spacious interior with columns. Gabriel, in cope, on *L*. The Dove, on a ray. Joseph going out in the back-ground.

In the border, and in that opposite, are: twelve half-length figures of kings, in foliage, with sceptres, on red ground, a Jesse-tree without Jesse.

23. f. 43 *b*. *Lauds. Full-page.* In front of an altar with gold retable of the Sacrifice of Isaac: on *L*. the Virgin and Child and Joseph (not nimbed): the basket of doves on the foot-piece: on *R*. Simeon, bare-headed, and another man.

24. *Initial.* The Visitation: house on *R*.

25. f. 52 *b*. *Prime.* The Flight, to *L*. In the back-ground a column, and idols falling: beyond, a troop of soldiers: a man sowing, and a man reaping, in the same field.

26. *Initial.* The Virgin and Joseph (with candle) kneel and adore the Child.

27. f. 55 *b*. *Tierce.* Christ, throned on a green-canopied wooden seat, full-face: on *L*. two Doctors, the Virgin and Joseph: on *R*. three Doctors with books.

28. *Initial.* Two shepherds with sheep, in enclosure, one piping: rays above.

29. f. 58 *b*. *Sext.* Christ, bearing the cross, falls on His knees: a soldier pulls Him by a cord: Simon supports the cross: other soldiers and a horseman round. Further off, the Virgin swooning, supported by John and the Magdalene.

30. *Initial.* Three kings adore: the Virgin and Child on *L*.

31. f. 61. *None.* (Picture gone.) *Initial.* Joseph, with basket: the Virgin: Simeon, with the Child on a font-shaped altar: another man on *R*.

32. f. 63 *b*. *Vespers.* Nicodemus supports the head and shoulders of Christ, who lies on the ground: behind him is the Magdalene. In front lies the crown of thorns: Joseph of Arimathea stands lamenting: beyond, the Virgin kneels, supported by John. On a hill behind are the crosses, and the thieves.

33. *Initial.* Two mothers, with swaddled children: a dead child between them. A soldier speaks to one.

34. f. 68 *b*. *Compline.* The Entombment. Seven figures (Joseph, Nicodemus, another man, John, the Virgin, the Magdalene, and Mary Cleophas) surround the tomb.

35. *Initial.* The Flight, to *R.*

36. f. 73. *Obsecro te. Initial.* In gold-brown. A Pietà of two figures only.

37. f. 77. *Stabat Mater. In text.* The Virgin standing before a small crucifix, with title.

38. f. 101 *b. Seven Psalms. Full-page.* David, with harp, crown and sceptre by him, kneels in a landscape: above is a small red angel with sword.

39. Two borders of subjects, in landscape. *a.* David rending the lion. *b.* David about to behead Goliath. *c.* David, with head of Goliath on sword, met by three women with harp and lute, at a gate. *d.* David under a canopy over a gate: Bath-sheba, in a pool by a gold fountain in a garden, with two maids: further off, the two maids by a well.

40. *Initial.* Christ on the rainbow, between the Virgin and John Baptist. Below, four dead people rising.

41. f. 114 *b. Vigils of the Dead. Full-page.* In a church-yard a sexton lowers a wooden coffin, with a black cross painted on the lid, into a grave: on *L.* a priest in blue cope with asperge, and an acolyte with bucket and cross: beyond, two mourners in black with book. View of a street with a chained monkey.

42. Two borders of subjects. *L.* a house: through a corridor, Dives and his wife are seen at table. Below, a servant at a window repulses Lazarus, who has a clapper and a bowl. A little dog licks his foot. *R.* Lazarus lies dead, an angel flies away with his soul. Opposite, on *R.*, a house: through a window is seen Dives on his death-bed, with three mourners, and a devil taking his soul. Below, in front of the house, a devil drags the soul away by the legs. On *L.* Hell-mouth, with Dives and a black devil in it; curious devils flit about outside: *L.* of this is a castle with barred flaming windows. At top, on *R.*, Abraham holding Lazarus' soul.

43. *Initial.* A man sits up in a coffin (lid as in 41) and prays.

44. f. 136. *Oracio deuota ad J. C.* Christ, in red robe in a halo, standing: a man, in furred cloak, kneels to Him.

45. f. 144 *b. Oraciones S. Brigitte. Full-page.* A gentleman and his wife kneeling, facing each other, at desks: by him is a dog, by her a black chatelaine: above their heads are shields of arms (*v. supra*). On a bracket, with canopy, is a Bishop (? Nicholas) blessing.

46. f. 145. *Initial.* St Bridget, in grey cloak with red cross on shoulder and black head-dress with crown, kneels before an altar with book-desk, and retable of the Crucifixion.

47. f. 153 *b. Prayer of St Leo. Full-page.* St Leo, throned, full-face, in tiara with long gold double cross: green canopy to the throne: a Cardinal on either side. A man, in a red gown, in front on *R.* Leo gives a letter to a man on *L.*, who raises his hand to his hat.

In the border, a cat, a monkey seated on a log before a (?) candlestick, and a cock.

48. f. 182 *b. Salue uirgo uirginum. Full-page.* The Virgin, full-face, seated on a crescent, holds the Child, who is pulling a string attached to a windmill surmounting a ball in His *L.* hand.

49. The Rosary, illustrated by a series of small pictures in the borders of ff. 208 sqq. viz.

1. The Annunciation.
2. A lady (?), in red, kneels to the Virgin under an arch.

3. Joseph and the Virgin adore the Child.
4. Lady kneels to the Virgin and Child.
5. The Virgin and Child by the manger: figure in red kneels.
6. Two shepherds on their backs: angels in air.
7. Shepherds on *L.* Ox. Virgin and Joseph in stable: Child in manger.
8. f. 208 *b.* The Circumcision, an altar: four figures and the Child.
9. The Adoration: the Child not seen.
10. The Child stands on an altar: Simeon on *R.* Virgin and another on *L.*
11. A Rosary of red beads and five pearls.
12. The Flight, to *R.*
13. Christ throned: three Doctors on *R.*
14. f. 209. Christ sits reading: the Virgin weaving.
15. The Baptism: angel with robe on *R.*
16. Christ speaks to a black devil holding a stone.
17. Christ and two others at table: servants and four jars in front.
18. Christ and three men, one with wallet on back (the paralytic carrying his bed).
19. Raising of Lazarus: Christ on *L.*: Mary on *R.* and two others, one holding his nose.

In the border is a creature such as Brughel and Bosch drew, emerging from an egg-shell, and a monster on a hobby-horse.

20. f. 209 *b.* Christ and two others at table: Mary washes His feet.
21. The Last Supper.
22. The Virgin and Child standing: arras and wall behind.
23. The Agony: Apostles on *R.*
24. The kiss of Judas: Peter and Malchus.
25. Christ before Caiaphas.
26. f. 210. Christ led by two men.
27. Christ before Pilate.
28. Christ before Herod.
29. The Scourging: one of the three tormentors lies on the ground.
30. Christ, crowned with thorns, smitten by two men.
31. Christ before Pilate, who washes his hands.
32. f. 210 *b.* Christ bearing the cross.
33. A Rosary of pearls.
34. Christ nailed to the cross: John stands by.
35. Christ on the cross: the Virgin swooning.
36. ,, ,, between the thieves.
37. f. 211. ,, ,, Virgin and John.
38. ,, ,, ,, ,, kneeling.
39. ,, ,, the sponge offered.
40. ,, ,, between the Virgin and John.
41. ,, ,, John and two others.
42. ,, ,, four figures below.
43. ,, ,, the side pierced.
44. f. 211 *b.* A Rosary of pearls.
45. The Deposition: the Virgin kneeling.
46. The Entombment: four figures round the tomb.

47. Hell-mouth on *L.*: Christ with long cross on *R.*
48. The Resurrection: two guards.
49. Christ in a room, among kneeling Apostles.
50. f. 212. The Ascension: the Virgin and Apostles kneel.
51. The Virgin seated: the Apostles kneel (Pentecost).
52. Christ in air, supported by two angels.
53. Christ on the rainbow: two angels with trumpets: the Virgin and John below.
54. Italian Trinity.
55. A Rosary of pearls.

Memoriae: small pictures in the text.

50. f. 223. The Trinity (Italian).
51. St Michael, armed, stands on the Dragon, with raised sword.
52. f. 224 *b.* St John Baptist between trees: lamb on *R.*
53. f. 225. St John Evangelist: cup and devil.
54. f. 225. St Peter reading a book.
55. f. 225 *b.* St James with hat, staff and book.
56. f. 226. St Stephen (back view), kneeling: basket of stones on *L.*
57. f. 226. St Laurence, nude, lying on a gridiron: fire beneath.
58. f. 226 *b.* St Christopher in river: the Child on his shoulder.
59. f. 227 *b.* St Sebastian, in feathered hat, with bow and three arrows.
60. f. 228. St Nicholas, in gold chasuble: three children in tub on *L.*
61. f. 228 *b.* (*St Claude.*) A Bust of Christ, blessing.
62. f. 229. St Anthony, in red cap, with stick and book: a hog by him.
63. f. 229. St Anne, holding a small Virgin and Child.
64. f. 229 *b.* St Mary Magdalene, with casket: arras and trees behind.
65. f. 230. St Katherine kneels before arras, with sword and wheel.
66. f. 230. St Margaret, before arras, emerges from a wingless dragon.
67. f. 230 *b.* St Barbara, with palm, kneels facing a tower on *R.* Arras and landscape behind.
68. f. 231 *b.* *Full-page.* On *L.* a knight, in plate-armour and a boy behind him, kneels, facing a lady with two girls behind her. By him is his helmet, and a dog. Above each are their arms (*v. supra*). In the centre, on bracket under canopy, is St George, in tunic of mail with red-cross surcoat, and gold-plate armour on head, legs and joints; his *R.* hand is raised: he stands on a dragon, whose tail curls round his leg. The back-ground is a panelled wall, with windows.
69. f. 232 *b.* *In text.* St Andrew, with small saltire cross.
70. f. 233. St Martin, in black, with mitre and crosier.
71. f. 233 *b.* St Augustine, with crosier, as Bishop.
72. f. 234. Three-quarter length: St Wolf(g)ang, a Bishop, holding adze and church.
73. f. 234. ,, ,, St Theobald, Bishop, with crosier: a devil's head attached by a chain to his wrist.
74. f. 234 *b.* Three-quarter length: St Leonard, deacon, with book, holds a ring with two chains dependent.
75. f. 235. Three-quarter length: St Gothard, Bishop, with crosier and book.
,, ,, St Alexius, a civilian, holds a ladder and a scroll (or taper).
76. f. 235 *b.* Three-quarter length: St Jerome, Cardinal, seated, with long cross and book: a lion on *R.*

77. f. 236. *Salue Dauid.* Three-quarter length of David with harp.

78. f. 236 *b.* Three-quarter length of St Dorothy, wreathed, with book and basket.

79. f. 236 *b.* St Helena, with imperial crown, holding cross and nails.

80. f. 237. St Ottilia, in black mantle over white, kneels, facing altar on *R.*, and takes the hand of a nude king (her father), who emerges from flames in Hell-mouth.

The prayers contained in this volume deserve a more particular notice than we have accorded them in the general Table of Contents. They are as follows:

f. 31. *Oracio piissima S. Gregorii* (with 14,000 years indulgence).
O domine I. C. adoro te in cruce pendentem.
Five in all.

32. *Oracio bona de dulcissimo nomine Ihesu.*
O bone Ihesu o dulcis Ihesu.

33 *b.* *Omnibus confessis et contritis* (2000 years indulgence given by Pope Boniface to Philip of France).
O domine I. C. qui hanc sacratissimam.
Aue uera caro.
Christi corpus aue de *sa*ncta uirgine natum.

72. *Antiphona B. M. V.*
Salue regina. *Oracio* Omnip. sempit. deus qui gloriose.

73. Obsecro te.

74 *b.* O intemerata.

76. Gaude flore uirginali.

76 *b.* Dulcissime D. I. C. qui beatam.

77. Stabat mater.

78. *Oracio S. Bernardi Abb.* O gloriosa uirgo.

81. Deus qui preuilegium.

81 *b.* *Or. S. Bernardi Abb.* Aue mundi spes Maria.

83. O speculum uirginitatis.

136. *Or. deuota ad Chr. Jesum.* O D. J. C. exaudi oracionem.

138 *b.* *Or. pulcra de nomine nostri saluatoris.* Benedictum sit.
Salue Ihesu fons pietatis.

139. Deus qui gloriosissimum nomen.

139 *b.* *Inc. oraciones S. Calixti* (80 years and 80 days indulgence).
D. J. C. ego peccator.
D. J. C. saluator et redemptor.

140. D. J. C. rogo te et admoneo.

140 *b.* *Or. quam dominus docuit quendam clericum.* Aue D. J. C. uerbum patris filii.

141. *S. Augustinus composuit istam or.* etc. Deus propicius esto.

141 *b.* *Oracio eadem.* Sancte Michael, S. Gabriel.

142. *Or. legenda pro defunctis et eciam in missa et est bona.*
Precor te piissime.

143. Anima Christi.

143 *b.* (*Quando leuatur corpus.*) Aue uera caro.

145. *Oracio S. Brigitte.* O Ihesu Christe eterna dulcedo.

f. 152. Rubric of two pages. *Expl. oraciones xv de passione—quas enarrare longum esset.*

154. *Sanctus Leo papa compilauit sequentem oracionem.*
Initium euang. sec. Johannem. In principio—per ipsum.
Osanna—nomine domini. Per quem hec omnia.

168 *b.* *Carmen saphicum Pii secundi* (1458–64) *de passione domini feliciter inc.*
Quid tibi tandem scelerate queris?
Quid petis fallax homo, quid requiris?
Ymmemor quod te pietate Christus
Querat ametque.

172. *Inc. officium deuotissimum et S. Marie gratissimum scil. salutatio omnium membrorum eiusdem* etc. (xxv in number).
Suscipe genitrix dei.

177. *Or. deuota de B. V. que est multum affectuosa,* etc.
Aue uirgo gloriosa, stella sole clarior.

180 *b.* *Adam de S. Victore uolens angelicam salutationem sub breuibus comprehendere hanc or. composuit.*
Aue rosa sine spinis, tu quam pater in diuinis.

183. *Hac uideas laudes qui sacra uirgine gaudes,* etc.
Salue regina (farced).

187 *b.* *Prayer revealed to St Bernard.* Aue Maria ancilla Trinitatis.

188. *Bonifacius papa* (100 days indulgence). Aue maria alta super lilia castitatis.

188 *b.* *Sequens or. dicitur aurea* etc. Aue rosa sine spinis (as above).

189 *b.* *Or. Manasses Regis Iude.* Domine deus omnipotens.

191. Sancta maria perpetua uirgo.

195. *Seven Joys.* Virgo templum trinitatis.

198. Te deprecor sanctissima.

199. *Or. multum deuote ante sanctam communionem dicende.*
O dulcissime atque amantissime.
O fons.
Aue sanctissima caro.
D. J. C. pater misericordissime.

203 *b.* *Gratiarum actiones.* Gracias tibi ago.
,, ,, et laudes.
Hec sunt conuiuia.

208. (Rosary.) Quem tu uirgo castissima. *Pater Noster.*

213. Missus est Gabriel.

216. Dulcissime D. J. C. qui de sinu patris.

219 *b.* *Oraciones Bede presb. de vii uerbis.* D. J. C. qui septem uerba.

220 *b.* *Istum psalmum composuit Dauid quando tribulabatur.*
Iudica me deus.
Followed by seven short prayers.

235 *b.* *Inc. or. de b. Dauid propheta.*

Salue Dauid manu fortis
Scotis soluens dira mortis
hiis cum rex adueneras

illis legem Salamonis
in formando racionis
falsa calcitraueras.
Construxisti loca multa
uiris sanctis pro nunc culta
sacre religionis,
Israelitas educasti
et Egiptum spoliasti
uim conquassans Babilonis.
Tu saphirus es uirtutis
multis donans loqui mutis
atque cecis lumina
surdis prebens exauditum
cunctis membrisque iniunctum (*sic*)
et salutis flumina.
Tu Scotis sis carbunculus
atque mellis fauunculus
et pastus animarum.
Te nos omnes exoramus
ut post mortem habeamus
in patronem (*sic*) specialem
ut nobis non noceat
demon infernalis.
Amen. Amen.

The person here invoked can hardly be King David: he must be David of Scotland (1153) who was beatified, though not canonized.

23. Horae (Italo-Flemish).

Purchased from Tregaskis, Nov. 1894.

Vellum, $3\frac{3}{4} \times 2\frac{3}{4}$, ff. 222, 16 lines to a page. Cent. xvi (early).

Binding: modern, copied from an old Dutch binding, inscribed *Ludovicus Bloc ob laudem xpristi hunc librum recte ligavi.*

Collation. The Kalendar occupies 14 leaves, probably in two quires of 6 and 8 leaves: the rest is all in quires of 8, with the full-page miniatures on inserted leaves.

Contents:

Kalendar in red and black, not full	f. 1 *b*
Office of the Holy Face	14 *b*
Hours of the Cross	17 *b*
Hours of the Holy Ghost	25 *b*

Missa B. Mariae . . . . . f. 32 *b*
Sequences of the Gospels . . . . . 38 *b*
Hours of the Virgin . . . . . 45 *b*
Salue regina 120
Office of the Virgin in Advent . . . . . 121 *b*
Seven Psalms and Litany . . . . . 132 *b*
Vigils of the Dead . . . . . 155 *b*
Obsecro te 199
O intemerata 203
Quicunque uult 206
Prayer in Italian: O gloriosissima uerace uirgine . . . . 211 *b*
Oratio S. Augustini: Dulcissime domine . . . . . 214 *b*

The MS. was sold in 1889 at the Hamilton Sale in London. It is written in an Italian hand, but all the decorations are of fine French-Flemish work. The borders have dead-gold grounds and consist of naturalistic fruits, flowers, etc. The columbine is not unfrequent. The figure-drawing is very good of its kind, and the whole book exceedingly pretty.

The use is Roman.

In the Kalendar, which is not by any means full, we have

Jan.	30.	Aldegundis. (Flemish.)
Feb.	27.	Leander. (Spanish.)
Ap.	30.	Quirinus.
May	13.	Servatius. (Maestricht.)
	20.	Bernardinus. (Italian.)
June	8.	Medard. (Noyon.)
	14.	Valerius Ep.
	25.	Eligius *in red.* (Noyon.)
July	31.	Germanus Ep.
Aug.	25.	Ludovicus Rex.
Sept.	9.	Gorgonius M.
	17.	Lambert.
Oct.	14.	Donatius Ep. *in red.* (Bruges?)
Nov.	19.	Elizabeth vidue.
Dec.	1.	Eligius Ep. *in red.*
	14.	Nichasius Ep. *in red.*
	17.	Lazarius M.

In the Litany, *Martyrs:* Adrian, Maurice, Eustace, George, Eutropius, Quintinus; *Confessors:* Nichasius, Remigius, Marcellus, Eligius, Julian, Leobinus, Hubert; *Virgins:* Genovefa, Ursula.

In the Kalendar every page is bordered. Each month occupies two pages and the miniatures are in the lower margin. The Zodiacal sign is always on a deep blue ground.

1. *January.* Warms himself at a fire: a one-legged table, laid, behind him.

2. *Aquarius* nude empties pitcher.

3. *February.* Hooded and warmly clad stands chopping wood in a grove.

4. *Pisces.*

5. *March.* Stands in a courtyard with a trellis, holding up a stick. I cannot see what he is doing with it.

6. *Aries.*

7. *April.* Carrying a long stick over his shoulder and a hawk on his hand.

8. *Taurus.*

9. *May.* Stands playing a lute in a courtyard. There is a branch in front of the house door, and a lady's head is seen at the window.

10. *Gemini*, half-length with wreaths.

11. *June* in a hat, about to mow with a sickle. Note the hedge, and gate of the field.

12. *Cancer.*

13. *July*, in shirt and hat, reaping with a scythe.

14. *Leo.*

15. *August*, in a barn with openings in the sides, about to thresh.

16. *Virgo*, half-length with palm.

17. *September*, in the wine-vat.

18. *Libra.*

19. *October*, sowing from a napkin at his neck: a bag of seed by him.

20. *Scorpius.*

21. *November* beating oak: pigs beneath. Note the gate of the field with a weight to keep it shut.

22. *Sagittarius*, centaur shooting backwards.

23. *December.* In a courtyard, stands over a pig lying on burning straw (?). He has an implement in his raised hand.

24. *Capricorn*, a goat.

25. f. 14 *b*. *De beate Veronice Christi* (*sic*). Full-page. A bust of Christ; full-face. He holds a crystal orb, wears a red cope and tunic, and blesses. The picture is exceedingly good. It is of the type of the Quintin Matsys' Salvator Mundi. The opposite page is bordered; so also in the case of the other full-page paintings.

26. f. 17 *b*. *Hours of the Cross.* The Crucifixion with the Virgin and St John. The title on the cross. A landscape behind.

The border opposite contains a group of the instruments of the Passion, viz. (taken from *R.*), the cross with title, the ladder, and sponge. The nails on the wall. The cross stands in the tomb, over which lies the seamless robe. The title on the cross is remarkable. It seems to read 1·5·8·2. But the third figure has been meddled with: and I should prefer to read it 1502, if it stands for the date of the MS. It may not however be meant to indicate this.

Then on a bench are arranged a cresset, hammer, three dice, ewer and basin, and three pots of ointment.

27. f. 25 *b*. *Hours of the Holy Ghost.* Pentecost. The Dove, rayed, above. The Virgin (she is not in the centre) kneeling, and twelve Apostles, in various attitudes, in a classical building.

In the opposite border is a Dove with a scroll, and another scroll which seems to have the letters C. I. on it.

28. f. 32 *b*. *Mass of the Virgin.* Half-length of the Virgin in blue, young, bare-headed, holding the Child in a yellow robe. Red ground.

A chalice, peacock, strawberry etc. in the opposite border.

29, 30, 31, 32. ff. 38 *b*—43 *b*. *Sequences of the Gospels.* Four small square pictures (in the text) of the Evangelists writing. Pages bordered on three sides.

33. f. 45 *b*. *Hours of the Virgin. Matins.* The Annunciation. The Virgin kneels on *L*. by a red curtain. Gabriel in cope enters from *R*. Rays above.

34. f. 67 *b*. *Lauds.* The Visitation. Elizabeth on *R*. in red. A house (noticeably good) behind her.

35. f. 81 *b*. *Prime.* The Virgin and Joseph (in red) kneel facing. The Child between them. Ox and ass.

The borders here are composed of triangular spaces, each of which has a bird in it, cleverly done.

36. f. 87 *b*. *Tierce.* Three shepherds looking up. Rays above, but no angel.

The border opposite represents a circular wattled enclosure with gate: white rabbits are playing about.

37. f. 93 *b*. *Sext.* The Three Kings in the stable: Virgin and Child on *R*.

38. f. 99 *b*. *None.* The Presentation. The Virgin and Child and Joseph (nimbed, in red) on *L*. of the altar: behind a priest in crossed stole over alb: on *R*. Simeon nimbed. Green hangings behind.

39. f. 105 *b*. *Vespers.* Massacre of the Innocents. Two groups of soldiers and women: a candle on *R*. another house on *L*.

40. f. 114 *b*. *Compline.* The Flight, to *R*. Joseph in red. A large rock behind.

41. f. 121 *b*. *Advent Office.* The Father throned, full-face, in imperial crown, blessing and holding a crown. The Virgin kneels before Him.

42. f. 132 *b*. *Seven Psalms.* In front a trellised enclosure. Bathsheba nude stands in a stone trough by a gold conduit. Two maids kneel on *R*. David and another at a window behind.

The opposite border represents a circular fountain surrounded by gold arches.

43. f. 155 *b*. *Vigils of the Dead.* The Raising of Lazarus, in a cloister: Christ and Apostles on *L*. Mary on *R*. Two Jews in centre at a distance cover their faces.

44. f. 199. *Obsecro te. Initial.* A Pietà.

45. f. 211 *b*. *O gloriosissima.* The Virgin and Child seated on the grass in a landscape. Border of architectural character.

46. f. 214 *b*. *Dulcissime domine.* Crucifixion: title on cross. The Virgin, John, and another on *L*. The centurion on white horse, and others on *R*.

Border as in 45.

24. Horae,

Purchased from Ellis & Elvey, Oct. 1895.

Vellum, $5\frac{5}{8} \times 4\frac{1}{8}$, ff. 192, 14 lines to a page. Cent. xv (1477).

Binding: dark blue velvet.

Collation: a^{12} b^{10}–t^{10}.

Contents:

Kalendar in red and black	f. 1
Hours of the Virgin and Advent Office	13
Mass of the Virgin	89
Symbolum Athanasii	92
Hours of the Cross	97
Seven Psalms and Litany	105
Office of the Dead	129
Colophon	175 *b*
Prayer to St Raphael	176 *b*
Obsecro te	179 *b*
Oratio S. Augustine: Dulcissime domine	183 *b*
Memoria of St Sebastian	191

The scribe and artist of this volume is (or are) identical with the scribe and artist of a Book of Hours in the Fitzwilliam Museum (no. 153) executed in 1478 for Lorenzo Strozzi.

The colophon at the end of the volume may be usefully set side by side with that in our MS.

(The present MS.)

Hoc opus scripsit frater Alexander de florentia ordinis fratrum heremitarum sancti Augustini • et hoc dum esset Bachalarius in conuentu et studio Neapolitano • Regnante Serenissimo Rege Ferdinando • Anno nostre salutis • 1477 M°•CCCC°•lxxvii• Die uero 23 XXIII•S• in uigilia sancti Iohannis Baptiste hora 13•XIII• Regnante Serenitate et Pace bona• Expliciunt officia • Deo gratias Amen. Finis

(Fitzwilliam 153)

Hoc opus scripsit frater Alexander Antonii Simonis de florentia ordinis fratrum heremitarum sancti Augustini et hoc cum esset bachalarius in sacra theologia in alma ciuitate et studio Neapolitano. Anno nostre salutis 1478. die uero 7 Mensis Septembris hora 23.

The present volume contains certain arms (f. 13): Party per pale, the sinister side *arg.* three chevrons *sa.*, between the first two a cross *gules*: dexter *or* four bends sinister *sa.* over all a crescent *arg.* (blackened) under a label of three points *gu.*

The owner of these arms and of the book was Joachinus Guasconus of Florence. His name occurs in the three prayers *Obsecro te* (179 *b*), *Dulcissime domine* (183 *b*), and *Festina ne tardaueris* (f. 190) as follows: (1) Et mihi famulo tuo Ioachino: (2) dignare me domine Ioachinum—liberare: (3) me famulum tuum Ioachinum Guasconum custodias: (4) libera me famulum tuum Ioachinum Guasconum de florentia.

In the Strozzi Hours the name of the owner occurs in some or all of the same prayers.

In the binding is the modern book-plate of Henry Gee Barnard.

The MS. before us is less remarkable as a work of art than the Strozzi Hours: but is extremely interesting. The selection of subjects and their treatment show many coincidences with the other book.

In the Kalendar:

2 Aug. Festum porciuncule (the Portiuncula of St Francis) *in red.*
28 Aug. St Augustine *in red.*
10 Sept. S. Nicolai de tolentino ord. S. Augustini *in red.*
30 Dec. Commem. S. Raphaelis archangeli *in red.*

In the Litany: *Martyrs,* SS. Miniatus, Alexander: *Confessors,* "Sancte pater noster Augustine," Zenobius: *Monks,* Nicolaus de tolentino: *Virgins,* Clara, Elizabeth, Monica.

The MS. is throughout in Roman character: the smaller initials contain much of the characteristic Italian white branch-work. The borders are on a white ground in fine flourished work.

1. f. 13. *Hours of the Virgin. Matins.* Full border with four genii; one has goat's legs, two support the shield described above. The uppermost of the four is letting down a basket to one below him: a bird in *R.* lower corner.

Initial. Half-length of the Virgin crowned in blue and gold mantle over red, and a throne with panelled marble back. She has an orb: the Child in yellow on her lap.

2. f. 25. *Lauds. Initial.* The Annunciation in walled yard: house on *R.* In centre a gold lectern on spiral shaft. On *L.* the angel with lily kneels on one knee: the Virgin kneels on *R.* Rays from above on *L.*

Partial border on this and the other illustrated pages.

3. f. 38. *Prime. Initial.* By rocky cave the Virgin kneels, face *R.*, the Child on the ground. Joseph on *R.* with stick kneels on one knee and raises his cap. Ox and ass seen on *L.*

4. f. 43. *Tierce. Initial.* The same cave. Joseph seen on *L.* with stick. The Virgin and Child sit facing *R.* She holds an oblong box with gold pieces in it. The foremost king kneels bareheaded: the two others stand, also bareheaded. Star above.

5. f. 46 *b. Sext. Initial.* The Resurrection. Christ full-face with bannered cross hovers over a purple marble tomb panelled with red. Two soldiers in gold armour sleep in garden behind.

6. f. 50 *b. None. Initial.* The Ascension. Christ in air over the hill. Two groups of half-length figures below: on *L.* six Apostles, Peter the foremost: on *R.* the Virgin at the head of six more Apostles.

7. f. 54 *b. Vesper. Initial.* A wall with arched door across the front, behind it a crowd of thirteen half-length figures with flames on their heads: Peter, the Virgin and John in the centre. The Dove above, under a cloud of fire.

8. f. 63. *Compline. Initial.* The Virgin in air carried by two angels: two red cherubs by her head: below, a tomb as in no. 5. Rocks behind.

9. f. 92. *Symbolum Athanasii. Initial.* The Father half-length, full-face, with open book, blessing. Red cherubs on either side of His head, which is bare. Sky and small clouds (a frequent feature in this book) behind.

10. f. 97. *Hours of the Cross. Matins.* Full border with three genii: two below fight a dragon, one above clutches a serpent with a woman's head.

Initial. The Betrayal. Malchus in yellow lies in front. Peter sheathes his sword on *L.* In centre the kiss of Judas. On *L.* two Apostles flee: on *R.* soldiers in silver armour.

11. f. 98 *b. Prime. Initial.* Christ in blue with bound hands, a soldier behind Him, before Pilate on a wooden throne on a foot-pace. Other soldiers behind: one has a scarlet shield with S•P•(Q•R) on it, a colonnade with gold-capped pillars behind.

12. f. 100. *Tierce.* Christ, led by a man by a rope round His neck, bears the cross to *R.* Simon supports the upright beam: the Virgin follows weeping.

13. f. 101. *Sext.* Christ, stripped, lies on the cross. One man nails the feet. Another stretches the right arm with a rope, and a third prepares to nail the hand. Rocks behind.

14. f. 102. *None.* Christ crucified, the Virgin on *L.*, John on *R.* Title on cross. Rocks behind.

15. f. 103. *Vespers.* The Deposition. A man on *L.* on a ladder supports the body: one kneels at the feet: the Virgin, John and two others stand on *R.* Title on cross.

16. f. 103 *b. Compline.* The Entombment: gold tomb with arabesque panels. Joseph and Nicodemus lower the body, holding the ends of the sheet. In the centre, the Virgin: cross and ladder behind.

17. f. 105. *Seven Psalms.* Full border with three genii: two with sticks play with a human-headed monster, one above is attacked by a long-necked bird.

Initial. David crowned stands in a rocky pit, face *R.*, praying. Rays from *R.*

18. f. 129. *Office of the Dead.* Full border. Two genii below, one with long pipe, the other with short pipe and tabor (a small drum hung on his *L.* wrist and beaten with a short stick), a dancing bear between them: one above, below his feet a dragon, above him a guinea-fowl.

Initial. A priest in pink cope with green chaperon and open book, face *R.*, at the foot of a coffin (blue pall with red cross): candle on either side of it: six surpliced clergy, one with cross. Behind, a colonnade as in 11.

19. f. 137. *Matins. In text.* Death almost a skeleton, with flying hair, rides to *R.* on a skeleton-horse. He has a scythe. Corpses lie under his horse's feet. Rocks behind.

20. f. 146 *b. Second nocturn. In text.* Five nude souls (children), each carrying a large stone, walk up a rocky hill, on the top of which is a towered wall enclosing trees.

21. f. 154. *Third nocturn. In text.* In a rocky plain six souls stand in flaming pits. Three angels stand among them and speak to them.

22. f. 163. *Lauds. In text.* The same plain, studded with flaming pits. The three angels fly upwards: above them the six souls flying up: at top a hemisphere of blue sky with gold stars.

23. f. 176 *b. Prayer to St Raphael. In text.* Raphael, not winged, in red, a white dog by him, leads Tobias to *R.* The latter is a boy in blue tunic, red hose and yellow boots: he carries the fish. Rocks behind.

24. f. 184 *b. Prayer of St Augustine. Initial.* St Augustine, half-length in red cope over black habit, and mitre, holds open book and blesses: a stone wall behind.

25. f. 191. St Sebastian, nude, full-face, bound to a leafless tree: thirteen arrows in him, six on each side and one in the centre. Blue ground with white flourished border.

Of these pictures, nos 2—8 (Hours of the Virgin) and 10—16 (Hours of the Cross), 17 (Seven Psalms), 18—22 (Office of the Dead), 23 (St Raphael), 24 (St Augustine) coincide in subject, and largely also in treatment, with the Strozzi Hours.

25. Horae of Dionora of Urbino.

Formerly in the Fountaine Collection, and was sold at Christie's in July 1894 (Sale Catalogue, Lot 139).

Vellum, $8\frac{3}{8} \times 5\frac{1}{2}$, ff. 217, 18 lines to a page. Cent. xvi (1510–20).

Binding: modern red velvet.

Collation: a^{14} b^{10}–e^{10} f^{8} (1 and 8 renewed) g^{10}–i^{10} k^{10} (2 leaves renewed) l^{10}–v^{10} x^{8}. ff. 51, 64, 71, 104, 109 are renewed.

Contents:

Kalendar in red, blue, and gold	f. 1 *b*
Hours of the Virgin (Roman use)	14
Seven Psalms and Litany	150 *b*
Hours of the Holy Ghost	165
Hours of the Cross	169
Office of the Dead	174
Horae de Corpore Christi	205
Prayers: *Adoro te deuote*	209
Pie pellicane Iesu	209 *b*
Creator celi et terre	209 *b*
Gaude uirgo	212
Deus qui beatissimam	212 *b*
O Maria piissima stella maris	213
O Maria uirgo uirginum	214
Obsecro te	214 *b*

At f. 217 is the following Colophon: Finis. manu Matthei Domini Herchulani de Vulterris (Volteria).

In the lower border of f. 14 are the arms of Della Rovere impaling Gonzaga, with the legend: 'Diva Dio(nora) Duci(ssa) Ur(bini)': they occur again on p. 205 with the legend 'Duci. Di. Ur.' On ff. 45 *b*, 96, 141 *b* we find the Gonzaga arms. On f. 42 *b* is 'Dionora Gonzaga Duc. Urbini et ce(tera)': f. 68 'Diva Lionora D.': f. 86 'Dionora Ducisa Ur.': f. 138 *b* 'Diva Dionora

Urbini Duc.': f. 165 'D. Duc. Urbini.' The book was, therefore, executed for Dionora or Lionora, daughter of Gianfrancesco II. di Gonzaga, Marquis of Mantua.' She married, in 1509, Francesco Maria I. della Rovere, Duke of Urbino. He died in 1538, she in 1543. See Dennistoun, *Memoirs of the Dukes of Urbino*, ii. 304, 311, etc.; iii. 75.

The work of the original scribe is exquisite. Waagen (*Art Treasures in Great Britain*, iii. 431) ascribes the book to the hand of Giulio Clovio. But this is probably incorrect: see J. W. Bradley (*Life of Giulio Clovio*, 354). Mr Bradley, however, attributes another Book of Hours done for the same lady, and now in the Bodleian (Douce 29), to this famous artist (*l. c.* 281, 316).

The Hours of the Virgin are given three times over, at f. 14, f. 68, and f. 113. The last text ends with None.

The second text (B) is apparently that for use in Advent.

There is no Invitatory at Matins. The Lessons are *Missus est: Quae cum audisset: Dixit autem.*

The third text (C) I do not understand. In Matins it is identical with the first (A). In Lauds there are the following differences:

	A	C
Antiphon to Psalms.	Assumpta	O admirabile.
	Maria uirgo	Quando natus.
	In odorem	Rubum.
	Benedicta	Germinauit.
	Pulchra es	Ecce Maria.
Antiphon to Benedictus.	Beata dei	Mirabile.
In Tierce. One Antiphon differs.		
	Maria uirgo	Quando natus.
In Sext. *Antiphon.*	In odorem	Rubum.
In None. *Antiphon.*	Pulchra es	Ecce Maria.

In the Kalendar there are certain rules written in verse, e.g. in January, at Epiphany:

A festo stelle numerando perfice lunam
Post xl^a^ dies septuagesima fiet
Et <si> bissextus fuerit superadditus unus
[Et] si cadit in lucem domini suppone sequentem.

Jan. 17. S. Antonii Abb. Conf. *in gold.*
Feb. 1. S. Hegnatii (*sic*).
3. S. Blaxii (*sic*).
4. S. Gilberti C.

Feb.	15.	Transl. S. Antonii C.
	18.	Ste Constantiae *in gold capitals.*
	27.	S. Constantii Ep. M. *in gold.*
Ap.	12.	S. Constantii Ep. *in gold.*
May	20.	S. Bernardini C. *in gold.*
July	2.	S. Mustiae *in gold.*
	15.	Canonizatio b. Francisci *in red.*
Sept.	26.	S. Terentii M. *in gold capitals.* He is of Pesaro.

The Litany is short and undistinctive.

In the prayer *Creator celi et terre* the owner is described as "indignum famulum tuum C." and there is mention of "uxor mea." In *Obsecro te* it is "famula tua."

The borders and pictorial decorations are as follows:

1. f. 14. *Hours of the Virgin. Matins.* Full border, dead-gold ground, with realistic flowers, jewels (of which the painter is specially fond), and birds (a blue-tit and bullfinch).

Above the text two *amorini* support a tablet of purple, with the title. Below, two grotesque monsters, with human heads, support a medallion with the shield and inscription given above.

At the top is a medallion of the Father (bust and hand), blessing.

On *R.*, a half-length of John Baptist, with cross, lamb, and scroll, *ecce agnus Dei.*

Initial. The Annunciation. Hall with marble columns, the Angel entering from *L.* Over a door is SALVE REG(ina).

Among the engraved gems in the border is one of S. Bernardino? with crucifix, one of Hermes, one of a monk with staff, and one with two figures.

2. f. 45 *b.* *Tierce.* Partial border with gold ground. One engraved gem with the Crucifixion, the Virgin and St John: a candelabrum with the arms, and two open books.

Initial. St Jerome, half-length, with bare arms and bleeding breast, holding a crucifix. On his blue nimbus are letters which look like C. W. C. W (!).

f. 46 is later.

3. f. 48 *b.* *Sext.* In the border a cameo of the Circumcision. The Child on an altar, a mitred priest, three men on *R.* The Virgin and another on *L.*

Also in a lozenge the words FIAT PAX IN VIRTVTE TVA.

Initial. Half-length St Paul, with sword and book: sham Hebrew letters (one like a W) on his nimbus.

4. f. 51 *b.* *None.* (By the inferior artist: inserted.) In the border a Paschal Lamb, with flag, and the motto ILVMINA OCVLOS M.

Initial. David, with harp, looking back and up to *R.* Rays above.

5. f. 56 *b.* *Vespers. Initial.* Half-length of a Bishop (Ambrose or Augustine), in green chasuble, with joined hands; a crosier leaning on his arm.

6. f. 64. *Compline.* (Different writing, but the good artist.) A Lamb in the border and a cameo of a sea-horse centaur.

Initial. Half-length of St Francis, facing a crucifix on *R.* On his nimbus is FRANCIS.

7. f. 68. *Matins. Initial.* Half-length of St Bartholomew, with knife and book: letters on his nimbus.

8. f. 86. *Lauds.* Cameo of the Visitation, the Virgin on *R.*, a maid with basket attending her.

Initial. St Macarius (?), half-length, hooded, holding a skull. Letters (including a W) on his nimbus.

9. f. 93 *b*. *Prime.* A gem, with an Apollo (?) in the border.

Initial. St Sebastian, bearded, bound to a tree, looks up to *L.* Three arrows in him. Letters on his nimbus.

10. f. 96. *Tierce.* (The second hand, but the first artist.) Gem with St Sebastian at a tree.

Initial. A man with a lantern, holding a reliquary of crystal and gold.

11. f. 99. *Sext. Initial.* A Virgin, facing *C.*, with joined hands, and palm.

12. f. 101 *b*. *None.* On a gem the words PACIENCIA DET MIHI DEVS.

13. f. 109 *b*. *Vespers.* (Insertion, by the worse artist.) In the border a female bust and the words PSALMI GRAD̄ . X.

Initial. St Francis, with the Stigmata, holding crucifix and book. Lamentable work.

14. f. 113. *Matins.* On a gem ORA PRO NOBIS SANCTE ROCHE.

Initial. St Rochus, with joined hands, staff on shoulder, facing *R.* Letters (ʍ and ω, etc.) on his nimbus.

15. f. 131. *Lauds.* On a gem SVB TVVM PRAESIDIVM.

Initial. A Virgin, in a nun's habit (?), holds a lily and blesses: a green dragon on *R.* faces her. ? St Martha. Sham writing on nimbus.

16. f. 138 *b*. *Prime. Initial.* Full-face, an aged man, with both hands resting on a T-headed stick. ? St Antony. Sham writing on nimbus.

17. f. 141 *b*. *Tierce.* Arms in initial: tit in border.

18. f. 144 *b*. *Sext.* On a gem, a throned man: one kneels before him, bound to a post: both nude.

Initial. A Bishop, with chasuble and crosier, reading.

19. f. 147 *b*. *None.* On a gem S. AGNETIS.

Initial. Agnes faces *R.*, touches a lamb's head, and points up.

20. f. 150 *b*. *Seven Psalms.* On a gem: David, seated, with harp. Tree on *R.* On another MISERERE MEI DEVS.

Initial. David, crowned, facing *R.*, touches his heart. The edge of a nimbus or cloud seen on *R.*

21. f. 165. *Hours of the Holy Ghost.* On a gem a praying figure.

Initial. The Dove, in rainbow clouds.

22. f. 169. *Hours of the Cross. Initial.* St Helena, facing *L.*, with joined hands, looks upward at the true cross.

23. f. 170 *b*. *Tierce* (slight border). Column and cords in initial.

24. f. 171. *Sext* (slight border). Ladder, and hand.

25. f. 172. *None* (slight border). Three dice, three nails, and wedge or splinter of wood.

26. f. 172 *b*. *Vespers* (slight border). The Sudarium.

27. f. 173. *Compline* (slight border). The cross, reed and sponge, and lance.

28. f. 174. *Office of the Dead.* On a gem MEMENTO HOMO over skull and bones.

Initial. A lady in white cap, with golden hair, on her death's-head (for she is almost a skeleton), sits looking at her reflection in a gold mirror, which she holds.

29. f. 205. *Hours of Corpus Christi.* On a gem, St Jerome kneels before a crucifix, on *L.*, with a stone in his hand. The lion lies by the cross; on a tree on *R.* hangs Jerome's hat.

Initial. On an altar, with red and blue frontal, stands a crystal and gold ciborium containing the Host: a lighted candle on each side: a window behind.

26. Horae (Anglo-Flemish).

Purchased 13 Oct. 1886 of Messrs Sotheran & Co. of Manchester.

Vellum, $8\frac{1}{2} \times 6\frac{1}{8}$, ff. 77, 18 lines to a page, cent. xv (1460–70).

On the fly-leaf are the following notes:

(*a*) Leigh's Auct. books added to the Revd. Jon. Toup's library.

(*b*)

	s.
	18 . 0
back'd & letter'd	1 . 6
	19 . 6

M. Wodhull. May 15th 1786. [This is Michael Wodhull (d. 1816).]

Bib: Askev: [i.e. of Anthony Askew, d. 1774] M.S.S. No. 495.

Collation: a^{12} (wants 1–3, 10, 11) b^{10} (wants 1–3, 5, 6, 8, 9) c^{12} (wants 1, 3, 4, 6, 7, 12) d^{12} (wants 2, 4, 9, 11) e^{10} (wants 5, 6) f^{8} (wants 4, 5) g^{12} (wants 1, 4, 5, 8, 9, 12) h^{10} (wants 1, 4, 8, 10) i^{10} (wants 2, 9) k^{10} (wants 4, 7) l^{10} (wants 3, 8) m^{10} (wants 2, 4, 7): last stuck to cover. 77 leaves. The leaves 'wanting' are in some cases perhaps full-page pictures cut out; but were in most cases never more than guards. There are no *lacunae* in the text.

Contents:

Kalendar in black and red	f. 1
Hours of the Cross	8
Hours of the Holy Ghost	15
Mass of the Virgin	17
Hours of the Virgin	22
Seven Psalms and Litany	51
Office of the Dead (three lessons only)	61
Obsecro te	68

O intemerata	f. 71
Aue dextera manus (salutations to the wounds of Christ) . .	74
The seven verses of St Bernard (Illumina)	75
Devotion to St Sebastian	76

The use seems more like that of Châlons or Amiens than any other French use: it is very near that of Sarum, also: but on the whole points to French Flanders.

Matins.	*Ant.*	Benedicta tu (Sarum, Châlons, Amiens, etc.).
	Lessons.	(1) Sancta maria uirgo unquam.
		(2) Sancta maria piarum.
		(3) Sancta dei genitrix (Sarum, Amiens, Châlons, etc.).
Lauds.	*Ant.*	Post partum (Orleans, Chartres, Tours).
	Capit.	Uirgo uerbo (Châlons, Rheims).
	Ant. to Benedictus.	Beata dei genitrix (Rome, Rheims, Antwerp).
Prime.	*Ant.*	O admirabile (Sarum, etc.).
	'*Capitelons.*'	Hec est uirgo (Amiens, Châlons, etc.).
Tierce.	*Ant.*	Quando natus (Sarum, etc.).
	Capit.	Paradisi porta (Cambrai, Châlons, etc.).
Sext.	*Ant.*	Rubum (Sarum, etc.).
	Capit.	Dignare me laudare te.
None.	*Ant.*	Germinauit (Sarum, Amiens, etc.)
	Capit.	Et radicani (Sarum, Antwerp, etc.).
Vespers.	*Ant.*	Ecce maria genuit.
	Capit.	Beata es (Sarum, etc.).
Compline.	*Ant.*	Cum jocunditate (Sarum, Cambrai, etc.).
	Hymn.	Virgo singularis (Sarum, Rouen, etc.).
	Capit.	Sicut cynamomum (Antwerp, etc.).
	Ant. to Nunc Dimittis.	Glorificamus te (Sarum).

The Kalendar, which is in a different hand from the rest, has some connexion with England. I note the following saints:

Jan.	29.	Aldegondis V.
Feb.	1.	Brigide V.
Mar.	1.	Dauid C.
May	11.	Fremundi Regis, an English Martyr contemporary of St Edmund. Lydgate wrote his life.
	17.	Transl. S. Authonii.
	24.	Translacio domini.
	25.	Vrbani pape.
	26.	Augustini apostolorum (*sic*).
June	9.	Transl. Edmundi Archiep.
July	7.	Transl. Thome.
	13.	Mildrede V.
	15.	Transl. Zwichini.
Sept.	2.	Anthonini M.
	8.	Bertini Abb.

Oct. 1. Remigi et bauonis.
15. Wulframmi Ep.
Nov. 27. Maximi *in red.*
Dec. 14. Nichasii Ep. *in red.*

In the Litany, *Martyrs:* Saturninus, Firminus, Quintin, Victoric, Gentian, Crispin, Lucian, Nichasius.

Confessors (only 5 in all): Eligius, Modardus.

The martyrs are characteristic of N.E. France; to this district, or French Flanders, the MS. as a whole belongs.

The writing is of English-Dutch aspect, tall and narrow, with line-fillings in blue and gold. The decoration consists of borders and initials which have no ground, and contain rough but not ineffective drawings of birds and beasts. There are no historical subjects.

The book is bound in brown leather, each cover impressed twice with a panel-stamp, bearing the words "Iacobus gauer me ligauit" between two rows of six medallions (fleurs-de-lys, birds and monsters), the whole within a border divided by a zigzag line into triangular compartments occupied by dragons. This stamp belonged originally to James van Gavere, a Bruges binder, who died in 1465; a later namesake settled in London early in the 16th century and was working there as a bookbinder in 1535, and was probably the J. Gaver who witnessed Wynkyn de Worde's will: see Burlington Fine Arts Club, *Exhibition of Bookbindings*, 1891, pp. xiii, 10, 11, and South Kensington Museum, *Catalogue of Bookbindings*, 1894, pp. 162, 181. The same inscription occurs in an almost identical stamp (only differing from this in the arrangement of some of the medallions) on the cover of a copy of a book printed at Paris in 1494: see L. Gruel, *Manuel de l'Amateur de Reliures*, 1887, p. 106. The present volume was re-backed in 1786 (see entry on fly-leaf, f. 1). Several entries have been inserted in the Kalendar, in Dutch and Latin, by Charles van Houcke, who was born on 18 July 1562, and became Archdeacon of Ypres on 10 June 1589.

27. Horae (De Grey).

Purchased from B. Quaritch, May 1895.

Vellum, $8\frac{3}{4} \times 6$, ff. 228, 19 lines to a page. First half of the xvth cent. English work.

Collation: a^{12} b^{8} c^{10} (+ 5*, wants 10) $d^{2?}$ e^{2} f^{12} (wants 10) g^{8} h^{8} i^{12} k^{10} l^{8}–n^{8} o^{6} p^{8} (wants 1) q^{8} r^{6} s^{8} t^{4} (+4*) u^{10} (wants 10) v^{8}–y^{8} z^{10} (wants 10) A^{8} (+ 7*) B^{8}–D^{8}.

Contents:

Kalendar (red and black); leonine verses on the unlucky days in each month, as in Harley MS. 273 (Hampson, *Medii Ævi Kalendarium*, vol. i. p. 461). f. 1.

Fifteen Oes. f. 13.

Memorial of Saints. f. 21.

Hours of the Virgin [Sarum use, cf. Brit. Mus. MS. Harl. 2976]; commemorations of the Saints in Lauds. f. 38.

Laudes B. M. V. f. 92.

"O intemerata" and "Obsecro te." ff. 96 *b*, 98.

Septem Gaudia in honore B. M. V. f. 101.

Prayers to the Five Wounds, etc. f. 104.

Penitential Psalms and Litany. ff. 148, 158.

Vigils of the Dead. f. 165.

Commendationes Animarum. f. 189.

Psalmi de passione Christi. f. 204.

Psalterium B. Hieronymi. f. 216.

Marks of ownership. In the Kalendar is an entry (early xvith cent.), under March 14: "Obitus domine Elizabethe Grey vxor[is] domini Johannis Grey dominus (*sic*) de Blysworth." This lady was the daughter of Sir William Catesby of Ashby Ledgers, Northants, and the sister of Richard III.'s minister; her first husband was Roger Wake, Lord of the Manor of Blisworth, Northants, and her second (Roger Wake having died in 1504) was Sir John Grey, 4th son of Thomas, 1st Marquis of Dorset She was still alive in 1509: see Baker's *Northamptonshire*, vol. i. p. 245, and Bridges' *Northamptonshire* (ed. Whalley, 1791), vol. i. pp. 335—338. The arms to which Sir John Grey was entitled have been painted in the margins, as follows: Quincy (and Ferrers of Groby), f. 112; Astley, f. 118; Grey, f. 124; Hastings, f. 137; Bonville, f. 145; Valence, f. 151; Wydville or Woodville (from his grandmother Elizabeth, Queen of Edward IV.), f. 161; Harington, f. 168.

The binding is French, late xvith cent. Brown calf, with ornamental gilt-tooling. In the centre of the covers are medallions of the Crucifixion and Annunciation respectively; these stamps, as well as one used at the corners of the covers, are to be found on books undoubtedly bound for Henri III. (J. A. H.)

In Mr Quaritch's description the following notice occurs:

"The binding was done about 1570 by the man who worked for Archbishop Parker, and sometimes for Queen Elizabeth. In binding this book he cut away the signature attached to a note written in Henry VIII.'s time beneath one of the miniatures, running thus: 'Madame, I pray you remember her that ys yours and evver sal be.' The writing is strangely like that of Henry VII. (who could not, of course, have been the writer), but also resembles that of Anne Bullen and Queen Mary to some extent. Whoever the lady was, she must have been a personage of high rank about 1530–40."

In the Kalendar I note:

Jan. 19. Alfrani Ep. *in red.*
Ap. 29. Trans. Edmundi regis.
May 7. Johannis de beuerlaco Ep.
June 9. Trans. Edmundi Ep.
Aug. 31. Cuthburge V.

Some of the spellings in the Litany are rather Dutch in character, as Gildaerde, Medaerde, Maria Egypciaka. Cedda, Zwichin, and Burinus occur among Confessors.

The ornamental and picture work is as follows:

The Kalendar has a picture for each month divided vertically into two parts.

1. *Jan.* Sits before a fire-place in a room.
2. *Aquarius* nude stands emptying a large bottle.
3. *Feb.* Prunes a tree: a ladder against it.
4. *Pisces* on red ground: a flowered string connects their mouths.
5. *March.* Chopping faggots.
6. *Aries.*
7. *April.* A procession of six tonsured men in a garden or churchyard.
8. *Taurus.*
9. *May.* Rides to *L.* with hawk on hand.
10. *Gemini.* Nude, about to embrace.
11. *June.* Mowing.
12. *Cancer.* Crayfish on blue and gold medallion.
13. *July.* Reaping.
14. *Leo.*

15. *August.* Threshing.
16. *Virgo.* In room with tile pavement.
17. *Sept.* Treading grapes: vines around him.
18. *Libra.* Held by a maid.
19. *Oct.* Sowing.
20. *Scorpius.* In red and gold medallion.
21. *Nov.* Beating oaks for hogs.
22. *Sagittarius.* Centaur in doublet, shooting to *R.*
23. *Dec.* About to kill a pig with the back of an axe.
24. *Capricorn.*

The Prayer *O domine Ihesu Christe eterna dulcedo* has a full border of gold and foliage filled in with line and leaf ornament.

25. f. 20 *b.* *De S. Trinitate: full-page.* The Father throned, in tall tiara (blue with gold crown) and blue mantle, supports the body of Christ: a gold globe under their feet.

26. f. 24 *b.* St John Baptist seated in landscape with book: points with *R.* hand to a nimbed lamb on *R.* among trees.

27. f. 26 *b.* St John the Evangelist, with a nimbus standing out high above his head, holds cup and blesses. Eagle on *R.* Chequered ground.

28. f. 28 *b.* St Thomas of Canterbury in blue chasuble and alb, kneels facing *R.* at altar with chalice. Three men, in turban, cap, and helmet, with plate armour on their legs, and doublets, attack him from *L.*

29. f. 31 *b.* St George in plate armour with red cross shield spears the dragon on *R.* The princess kneels behind.

30. f. 33 *b.* A prison surrounded by embattled wall with gate. Through the bars is seen St Margaret emerging from the back of a green and yellow dragon, and holding a cross.

31. f. 35 *b.* St Barbara with book, in landscape. A tower with peaked lead roof on *R.*

32. f. 37 *b.* *Matins of the Virgin: full-page.* The Agony in the Garden. Christ kneels facing *R.* by a rock, with a gold chalice: the Father is seen above. In front the three Apostles kneel and lie: one has a book. Behind a railing Judas is seen leading the soldiers.

33. f. 38. *Half-page.* The Virgin kneels by a chair under a canopy on *R.* Book on desk. Gabriel in red cope with blue wings kneels on *L.* Scroll: *aue—tecum.* The Father above him. A lilypot behind.

34. f. 45 *b.* *Lauds: full-page.* In front on *L.* Peter smites Malchus. Judas kisses Christ: behind, a crowd of soldiers: garden-paling and landscape.

35. f. 46. The Visitation. Two figures in landscape.

36. f. 53. *Memoriae in Lauds. Initials.* The Dove rayed, over an orb: red ground.

37. f. 54. St Michael in doublet, with long cross, walking in a landscape.

38. f. 55. St Peter with key and St Paul with sword: a stone wall behind.

39. f. 55 *b.* St Andrew with saltire cross: door on *L.*

40. f. 55 *b.* St Stephen in blue dalmatic, holds a stone and book.

41. f. 56. St Laurence in blue dalmatic and stole, holds book and gridiron.

42. f. 57. St Nicholas, as Bp, blesses three tonsured persons in a tub on *R.*

43. f. 57 *b.* St Anthony in pink cap, black mantle with white Tau at the collar, book, crutch stick, and hog.

44. f. 58. Two archers shoot St Sebastian at a tree.

45. f. 61 *b.* *Prime: full-page.* Christ between soldiers before Pilate on *R.* under canopy of arras. Soldiers etc. on *L.*

46. f. 62. The Virgin and Joseph kneel and adore the Child under a shed with open sides: the Dove above the Child's head. Ox and ass behind.

47. f. 66 *b*. *Tierce.* Christ on the base of a red column, to which He is bound, scourged by three men: Pilate and followers on *L*.

48. f. 67. Three shepherds, one with bagpipe, in landscape: gold demi-angel in air with scroll *gloria in excelsis.*

49. f. 70 *b*. *Sext.* Christ bears the T-shaped cross. Soldiers before Him and on *R*. The Virgin and St John on *L*.

50. f. 71. Three kings (one kneeling) adore the Virgin and Child under a shed on *R*. Star above.

51. f. 74 *b*. *None.* Christ on Tau-cross with title. On *L*. the Virgin swooning. St John and Magdalene (?): further off Longinus with raised spear points to his eye: four men on *R*.

52. f. 75. The Virgin and Child and maid on *L*. approach the altar. On *R*. Simeon, a beardless Bishop, and three other men.

53. f. 78 *b*. *Vespers.* Christ's body supported by a man on a ladder; on *L*. the Virgin, John and Magdalene: on *R*. two men.

54. f. 79. In front a mother and child, and soldier attacking. Behind, Herod and three others on horseback.

55. f. 84 *b*. *Compline.* Christ laid in the tomb by two men: in front Magdalene kneeling, with casket by her. Behind, the Virgin between St John and woman.

56. f. 85. The Flight, to *R*., in a landscape.

57. f. 92. *Salue Regina. Initial.* The Virgin crowned, and the Child, rayed, on red ground.

58. f. 96 *b*. *O intemerata. Initial.* Pietà, St John on *L*.

Prayers, with illustrated initials.

59. f. 101. *Virgo templum Trinitatis.* The Presentation of the Virgin, who (crowned) walks up steps on *R*.: the Priest at top. Joachim and Anne on *L*.

60. f. 104. *Omnibus consideratis.* The Fall: the serpent, human-headed, twined round a tree, at the top of which is Christ on the Cross.

61. f. 104 *b*. *Triumphale lignum.* Three tau-crosses (one with title): red ground.

62. f. 104 *b*. *Aue Caput.* Bust of Christ holding orb.

63. f. 105. *Ad uulnus dextere manus.* Pierced hand, cloud at wrist.

64. f. 105. *Ad uulnus sinistre manus.* Similar.

65. f. 105 *b*. *Ad uulnus lateris.* The heart in centre, four red discs round it (for the other four wounds). Green ground.

66, 67. f. 106. The two feet.

68. f. 108. *Oratio Bede.* Christ crucified between the thieves, whose arms are over the transverse beam of the cross. A bone on the ground.

69. f. 147 *b*. *Seven Psalms: full page.* Christ as Judge, on gold rainbow, gold orb under His feet. Two blue demi-angels with trumpets in air. On earth the Virgin and John Evangelist kneel: between them six dead rising. Red and gold ground.

70. f. 188 *b*. *Commendationes animarum.* Two angels in air, with a cloth between them containing two nude souls of a man and woman. Above the Father in tiara between two angels. Below two graves.

71. f. 203 *b*. *Psalmi de passione.* Christ, in loin-cloth, seated on the edge of the tomb surrounded by the instruments of the Passion. Besides the usual ones there are, a sword, a cock on a column, and the heads of Herod, Pilate, Caiaphas, and Judas.

28. Wingfield Horae and Psalter.

Purchased from B. Quaritch, Jan. 1894.

Vellum, $11\frac{1}{8} \times 7\frac{3}{8}$, ff. 106 + 133, 24 lines to a page: two volumes in one. Cent. xv. (1450).

Collation: i^4 2^4 (1, 2 blank cancelled) ‖ a^6 (wants 1, 6) b^6 c^6 (wants 6) d^8–h^8 i^8 (wants 4, 5) k^{10} l^8 m^6 n^8 o^8 ‖ A^8–C^8 D^8 (wants 5) E^8–G^8 H^8 (wants 4) I^8–Q^8 R^8 (wants 8).

On the binding and marks of ownership Mr G. F. Warner, of the British Museum, and Mr Yates Thompson have written as follows:

"Your MS. appears to consist of two manuscripts of about the same date, but the second artistically by far the best. Both, I think, must have been executed in England, but under strong French influence, the style being essentially French. The first MS. contains: 1. A calendar with no Obits. 2. Prayers to the Trinity, etc., imperfect at the beginning. 3. Rhythmical prayers or Commemorations of Saints John, George, Christopher, Thomas of Canterbury, Catherine and Mary Magdalene. 4. The fifteen Os. 5. Hours of the Virgin, Sarum Use. 6. Lauds of ditto. 7. The Seven Joys of ditto. 8. Prayers and Symbols of the Passion, etc. 9. Penitential Psalms. 10. Vigils of the Dead. 11. Commemorationes Animarum. 12. Psalmi de Passione. 13. Psalterium Abbreviatum per S. Hieronymum. The second part contains the Psalter, followed by the Canticles, Te Deum, Litany, Prayers to Saints, etc. The first part contains no indications of ownership; but in the second the borders include the Stafford Knot, a Wheel Nave, a Swan crowned and chained, and an Antelope crowned and chained; all these appear to be Badges of Stafford, Dukes of Buckingham; and I infer therefore that the MS., or at least the second part of it, was written and illuminated, either for Humphrey Stafford, first Duke, who died in 1460, or for Henry his Grandson, the second Duke, who was born about 1454 and beheaded at Salisbury in 1483. The latter married Katherine Wydvile, sister to Queen Elizabeth, wife of Edward IV., who after his death married Sir Richard Wingfield, whence the name of R. Wingfield, perhaps a son, on the binding." (G. F. W.)

"Mr Warner's explanation of how this Missal may have come into the possession of the Wingfield family seems likely to be true. As to which Richard Wingfield had his name placed on the binding there is more doubt. The husband of Katherine Wydevile was Sir Richard Wingfield of Kimbolton, born about 1470. The most likely Mr Richard seems to be the one who was born about 1520, his father being Sir Anthony Wingfield, and his grandfather and great-grandfather, both Sir John Wingfields of Letheringham. This Mr Richard was the great-nephew of that Sir Richard who married K. Wydevile, and his date coincides well with the probable date of the binding, which Mr Kearney considers undoubtedly Italian and places between 1520 and 1550, and which Mr Fletcher of the British Museum makes out to be of English workmanship in imitation of Italian, and puts about the same date. For the use of the 'wheel nathe' or nave, as a badge of the Stafford Buckinghams, see Doyle's Baronage, vol. III., page 389.

"Of the illuminated pages in the second part, the first, fol. 1, that of King David harping, contains no Stafford emblem, unless the red rose be held to be such. The second, fol. 19, contains the Stafford Knot once. The third, fol. 38, contains no Stafford Knot, but has the Antelope and the Wheel-nave, out of which however spring flowers instead of flames. The fourth, fol. 47 *b*, has both Antelope and Swan and an elaborate border of alternate Knots and Wheel-naves. The fifth, fol. 68 *b*, has the Knot and Nave within the initial C, and on each side of the miniature a scroll inscribed with the motto 'Mercy and grace,' whose presence is as yet (3 April, 1894) unexplained. The sixth and last, fol. 79 *b*, has a similar and more elaborate border of Stafford Knots intertwined, with Swans issuing out of Wheel-naves and the Antelope in the initial. Very beautiful red roses with their foliage abound in the borders, with larkspurs, cornflowers and pinks, as well as a variety of birds." (H. Y. T.)

A pedigree of the Wingfield family, so far as it concerns us, is appended.

Sir John Wingfield (born about 1420) was the first who could claim the honour of royal kinship, brought into the family by his mother.

He had twelve sons, among whom were

(Eldest son.) Sir John Wingfield, of Letheringham (born about 1450), father of Sir Anthony Wingfield, of Letheringham (born about 1490), father of several sons, among them *Mr Richard*, born about 1520.	Lewis (born about 1465), always described as father of the Marshal, Sir Richard, who founded the Powerscourts. He cannot have been his father, since the Marshal (who died in 1634) must have been born about 1560.	Sir Richard W., of Kimbolton, born about 1470, married Katherine Widville.

The book may have been carried to Italy by a *Catholic* Wingfield about 1540. The name of Mr Richard Wingfield, impressed (in England about 1560) on the Italian binding (done about 1540), applies probably to Richard, the younger son of Sir Anthony.

Now, I would note that the second of the two volumes of which the MS. consists was written for a lady named Anne. In the prayer on f. 123 *b* sqq. we find (f. 125) 'ut auertas iram tuam a me famula tua Anna.' Again, a prayer on f. 128 begins, 'O domine Ihesu Christe parce michi famule tue Anne.' Moreover, all the adjectives referring to the suppliant in all these prayers are in the feminine gender. In the first volume the corresponding words are masculine, and the formula used is 'michi famulo tuo .N.' (e.g. on f. 61). In other words, volume I. was a shop-copy, and volume II. a specially ordered one.

This Anne is clearly Lady Anne Neville, 10th daughter of Ralph, first Earl of Westmoreland. She was the wife of Humphrey Stafford, the first Duke of Buckingham (1402—1460). This settles the date and destination of the second volume. The motto *Mercy and grace* may be connected with her.

As to the art. That of the first volume is coarse, if effective, English work: that of the second is the best kind almost that English artists in the xvth century could produce.

At the beginning is the modern book-plate of George Folliott, and a pencil note. "Sent a smaller volume to Miss Folliot Aug. 64. Missale Romanum on back. MS. in best order. Red Morocco. Aug. 3rd, 1864."

Contents:

I. Kalendar, in red and black, not full . . . . . f. 1
Prayer imperfect. End of 'the prayer of St Augustine' or a similar composition: begins 'et abdenago et sicut liberasti Danielem 7
Oratio de S. Trinitate
Rubrie mostly erased: Quicunque hec arma domini nostri I. C. deuote inspexerit . . . . . 8 *b*
Dirupisti domine uincula mea 9
Auxilientur michi
O bone Ihesu
D. I. C. fili dei uiui te deprecor . . . . . 9 *b*
Memoriae. St John Evangelist . . . . . 11 *b*
St George . . . . . 12 *b*
St Christopher . . . . . 13 *b*
St Thomas of Canterbury . . . . . 14 *b*
St Katherine . . . . . 15 *b*
St Mary Magdalene . . . . . 16 *b*
The XV Oes (blank space for a picture at the beginning) . 17 *b*
(F. 17 has been replaced: it is in a later hand.)
Hours of the Virgin 22
Salue Regina farced with rhyming quatrains
Salue uirgo uirginum stella matutina 49
O intemerata (Rubric 'ad idem uirginem oratio') . . . 52 *b*
Obsecro te . . . . . 53 *b*
The Seven Joys in rhyming verse. Rubric partly erased . 55
Quicunque dixerit hee septem gaudia in honore V. M.
Uirgo templum Trinitatis
Ad ymaginem D. N. I. C. crucifixi 57
Omnibus consideratis. paradisus uoluptatis
Ad ymaginem V. Marie . . . . . 58 *b*
Ad ymag. b. Johannis Ap. et Ev. . . . . 58 *b*
Oracio ven. Bede presb. de septem uerbis 59
Ad idem Oracio. Precor te piissime D. I. C. 60
Oraciones ad sacramentum . . . . . 60 *b*
D. I. C. qui hanc sanctissimam carnem 61
Seven Psalms. Fifteen Psalms. Litany 62
Office of the Dead 72
Commendationes animarum . . . . . 88 *b*
Psalmi de passione . . . . . 95 *b*
Angelus domini docuit S. Iheronimo abbreuiare psalterium pro hiis qui magnum psalterium dicere non possunt (note of indulgence erased). Suscipere digneris . . . . . 99 *b*
Psalterium S. Ieronimi 100
II. Psalterium cum antiphonis 1
Cantica (Confitebor—Nunc dimittis) 107
Litany . . . . . 114 *b*
Sequentiae of the Gospels . . . . . 118 *b*

Prayers and Memoriae. Ad S. Trinitatem . . . . . 120 *b*
Domine deus omnip. eterne et ineffabilis
De S. Georgio . . . . . 120 *b*
De S. Christophoro 121
Quinque gaudia b. Katherine V. . . . . 121 *b*
Gaude uirgo Katherina. quam refecit lux diuina. ter quaternis noctibus
Quinque gaudia b. Anne 122
Gaude felix anna que concepisti prolem
Quinque gaudia b. Barbare V. 122
Gaude barbara regina. summi pollens in doctrina.
Angeli misterio
Decem gaudia b. Katherine V. . . . . 122 *b*
Gaude dulcis Katherina, uirgo martir et regina. sponsa regis genere.
De decem sanctis antiphona (see below) 123
Oracio deuota ad D. N. I. C. . . . . 123 *b*
D. I. C. fili dei uiui qui in hunc mundum
De S. Francisco . . . . . 126 *b*
The first four suffrages of the Litany farced with prayers . 127
Ad S. Annam. Aue Anna uoci angelice cordula . . . 127 *b*
Or. bona et deuota de S. Maria. Aue et gaude . . . 128
A prayer in one line. O Ihesu fili Marie miserere famule tue Anne 128
Quicunque deuote dixerit cotidie orat. sequentem videbit S. Mariam tercia die ante obitum suum 128
D. I. C. parce michi famule tue Anne
Or. Omnis uirtus te decorat . . . . . 128 *b*
Rubric mostly expunged: Dicenti hanc oracionem . . . 129
O bone Ihesu. O piissime Ihesu
Pro amico speciali or. Deus qui iustificas impium . . 129 *b*

Litany of the Virgin, in the hand of vol. I. 130
At the end is added, in a hand of late xvth cent.,
Rege quesumus Domine me famulam tuam et gracie tue dona in me multiplica ut secularibus non destituar auxiliis et spiritualibus gaudiam (*sic*) institutis. per christum etc.

On the last leaf is a class-mark in a frame, A. vi. 3.
In the Kalendar, besides the common English saints, we have

June 9. Transl. Edmundi regis, *in red.*
July 26. Anna (*sic*) matris Marie, *in red.* I think added by the writer of vol. II.
Aug. 6, 7. Transfiguration *and* Festum nominis Ihesu, added in cent. xvi.

The Use is of Sarum.
The *Memoriae* in Lauds end with SS. Thomas of Canterbury

(lined through), Nicholas, Magdalen, Katherine, Margaret, All Saints, Pro Pace, The Cross.

In the Litany (vol. I.) *Martyrs:* Thomas, Eadmunde, Esworde, Oswald, Alane. *Confessors:* Bauo, Amande, Vedaste...Botulpe.

Virgins: Brigida, Christiana, Genovefa,...Sexburga, Walburgis,...Clara, Prisca, Elena, Radegundis, Fides, Spes, Caritas, Anastasia, Elyzabeth, Susanna.

In vol. II. the Litany is shorter. There are no English martyrs: among *Confessors* we have: Isodore, Iuliane, Gildarde, Medarde, Albane, Eusebi, Swithune, Berine: *Virgins* end with Prisca, Tecla, Affra, Editha. St Anne does not occur.

The Ten Saints in the Memoria on f. 123 are: Denis, Blasius, George, Christopher, Giles, Nicasius, and Martha, Katherine, Margaret, Barbara.

In the long prayer next following, the following saints are mentioned: the Four Evangelists, Gregory, Augustine, Audoen, Guthlac, Nicholas, Giles.

The pictures are as follows:

1. f. 8 *b*. *Half-page* ('*Arma domini*'). Red ground with gold pattern; Christ, nude and wounded, stands in the tomb, which is pink: the Cross is behind Him.

2. f. 11 *b*. Red and gold ground. St John Evangelist, in octagonal enclosure with green and black pavement. Trees and hills outside. He is in scarlet, ermine and blue, and holds a chalice with a black dragon in it.

3. f. 12 *b*. St George, on white horse, pierces the eye of a green dragon. Strange landscape, with hills, trees and water. The Princess kneels far off on *L*. The king and queen look out of a window on *R*.

4. f. 13 *b*. St Christopher carries Christ to *L*. across river. Hermit on *R*. bank with taper. Rocks and trees.

5. f. 14 *b*. In a church with wooden roof: windows in silver. St Thomas, in chasuble, kneels on green and black pavement before an altar with silver frontal, chalice, corporal, and open book. His mitre on the foot-piece. A scarlet extinguisher-canopy above. An old man, not in armour, is about to smite him with a scimitar. A knight, in silver armour on *L*., draws his sword.

6. f. 15 *b*. Ground and enclosure as in no. 2. St Katherine, crowned, dressed like St John (no. 2), holds palm and wheel, and sword, and stands on Maxentius.

7. f. 16 *b*. Ground as in no. 2. St Mary Magdalen in green, ermine and red, supported in air by four angels in blue and scarlet. On the earth below is a casket.

8. f. 22. *Hours of the Virgin: Matins.* The Annunciation. The Virgin, on *L*., kneeling under a wooden canopy, upon a mat of rushes on a green and black pavement. A large lily pot in front. In a doorway on *R*. kneels Gabriel, with scroll (damaged), (AUE M)ARIA • GARCIA • PLENA. Above his head is the Father, half-length, drawn in blue.

Some of these pictures are powdered with a very coarse gold.

9. f. 26 *b*. *Lauds*. The Visitation. Two figures only, in a curious landscape, with city gate on *R*. and water about.

10. f. 33 *b*. *Matins of the Cross*. *Initial*. The Betrayal. Christ, bound, is kissed by Judas and holds Malchus' ear. Peter, on *L*., with raised sword.

11. f. 34. *Prime*. In front the stone manger, with ox and ass couching above it; in centre, the Child on a red glory. *L*. the Virgin kneels under a shed. *R*. Joseph stands with stick and candle. In the sky the bust of the Father, in blue; rays come down from Him to the Child.

Red ground with gold pattern.

12. f. 36 *b*. *Prime of the Cross*. *Initial*. Christ, bound, before Pilate.

13. f. 37. *Tierce*. Three shepherds, surrounded by absurdly small sheep, look up. In air a demi-angel with scroll, *Gloria in excelsis deo*. Landscape with water.

14. f. 38 *b*. *Tierce of the Cross*. *Initial*. Christ, nude, bound back to the column, and scourged by two men.

15. f. 39. *Sext*. The Adoration. Virgin and Child on *L*. under shed. One king kneels, bare-headed, with open box of gold, the other two stand with covered cups. Red and gold sky, with the star in it.

16. f. 40 *b*. *Sext of the Cross*. *Initial*. Christ bears the Cross to *R*., preceded by soldiers and followed by the Virgin and John.

17. f. 41. *None*. The Presentation. A round silver altar. Simeon, mitred, holds the swaddled Child on a cloth. He is attended by a tonsured man. On *L*. the Virgin and the midwife, nimbed, the latter with basket of doves: and Joseph, who has no nimbus, but a stick and candle.

18. f. 42 *b*. *None of the Cross*. *Initial*. Christ, crucified, between the Virgin and St John. Red and gold ground.

19. f. 43. *Vespers*. The Flight. Joseph, with stick and bundle, leads them over to *R*. through a landscape. Red and gold ground.

20. f. 45 *b*. *Vespers of the Cross*. *Initial*. Christ taken down from the Cross by one man. The Virgin and John on *L*., a ladder on *R*. Red and gold ground.

21. f. 46. *Compline*. In a room, Herod seated on *L*. on a hooded wooden throne. His head is damaged: he holds a scimitar and speaks to a soldier. In front a woman kneeling, with a child, attacked by another soldier. Head, arm and body of a child lie on the floor.

22. f. 47 *b*. *Compline of the Cross*. *Initial*. Christ buried by two men. The Virgin and John watch. Red and gold ground.

23. f. 49. *Salue Regina*. Red and gold ground. The Virgin, crowned and nimbed, sits on a cushion by a brick-fronted bank. The Moon, with a face, is under her feet. She holds the Child. On *L*. an angel offers it a cup or basket.

24. f. 55. *Virgo templum trinitatis*. On a wooden seat, the Virgin. On *L*. the Father in tiara, with globe. On *R*. the Son. Above the Virgin a red demi-angel holds a crown. Red and gold ground.

25. f. 57. *Omnibus consideratis*. Christ being nailed to the Cross. A man stretches the *L*. arm. Two others nail the *R*. hand and the feet. A spade is stuck in the ground. A crowned man with wand watches on *L*. Landscape.

26. f. 57 *b*. *In text*. *Red and gold ground*. The Cross, with title. Skull and bones at the foot.

27. ,, ,, ,, Christ's head, crowned with thorns.

28. ,, ,, ,, The Right Hand, wounded.

29.	f. 58.	*In text.*	*Red and gold ground.*		The Left Hand, wounded.
30.		,,	,,	,,	The Heart, wounded.
31.		,,	,,	,,	The Right Foot.
32.	f. 58 *b*.	,,	,,	,,	The Left Foot.
33.		,,	,,	,,	The Virgin, seated in prayer.
34.		,,	,,	,,	St John Evangelist, seated, with open book.

35. f. 60 *b*. *Prayer to the Sacrament. In text.* Red and gold ground. Altar with gold frontal: on it a gold monstrance. A priest on *L*. in scarlet cope. A pink enclosing wall.

36. f. 62. *Seven Psalms. Large.* Red and gold ground. Christ as Judge, on the rainbow, with the globe under His feet. On either side a blue demi-angel with trumpet. Below, the Virgin and John Evangelist kneel on earth. In holes in the ground are seen ten white faces of rising people.

37. f. 72. *Office of the Dead.* Church, with wooden roof and silver windows. Blue-palled coffin, with red cross, and four candles by it. On *L*. two women sit on a bench: two stand. At a wooden lectern behind, three coped clerks. Altar on *R*. with gold frontal and retable, and chalice, corporal, and open book.

38. f. 88 *b*. *Commendationes animarum.* Red and gold ground. Earth below, with trees and three open graves. In air, two demi-angels hold a white cloth with three nude, long-haired souls. Above, in a blue cloud, the bust of Christ.

39. f. 95 *b*. *Psalmi de passione.* Red and gold ground. Half-length figure of Christ on a blue cloud, above the Sepulchre (of pink stone). He is surrounded by the instruments of the Passion. In front, the silver pieces, two dice, gold casket, gold bucket, lantern, seamless coat, linen cloth with blood. Behind, Cross, title, column, lance, reed, ladder, scourges, crown, nails, purse, hammer, pincers.

40. f. 100. *Psalms of St Jerome.* A room, with wooden roof and silver windows. Wooden table, with desk, on which is a scroll; also an open book. On the wall an ink-horn. Jerome sits on *R*. in red hat and red robe. The lion, on his hind legs, puts his front paws on Jerome's knee: the latter takes up a knife from the table.

The borders in vol. I. are very fair: they have grotesques of monsters, and men in blue riding lions, horses, etc.

But those in vol. II. are very much better: they have grotesques, and flowers (columbines, roses, etc.), as well as the badges noted above.

Vol. II. 41. f. 1. *Beatus uir.* King David, on *L*., on stone canopied throne in blue, ermine and red, a green cushion under his feet, plays a harp. Two men in furred tunics look over a low wall. (?) Portraits.

Border. Monkey attacked by a man: centaur shooting.

42. f. 19. *Dominus illuminacio.* King David kneels in a landscape and points to his eye. Harp lies on *R*. In air, in a red cloud, the Father (half-length), with globe.

Border. Centaur with halbert, etc.

Dixi custodiam. Picture gone.

Quid gloriaris has a rather large initial.

43. f. 38. *Dixit insipiens.* In an elaborate landscape, a jester with peaked, long-eared cap, tipped with a bell, and party-coloured tunic. He has bells at his waist,

wrists, knees, and toes. A whip at his girdle. He brandishes a bladder, and blows a pipe and dances. Two dogs look up at him gravely.

Border. Wheel-nave, two antelopes, etc.

44. f. 47 *b*. *Saluum me fac.* King David, nude, in white linen drawers and crown, stands in water, with joined hands, and looks up to *R*. at Christ, half-length, in cloud, among red angels. Elaborate landscape with ships, trees and flowers, and sheep and buildings. A fine picture.

Border. Wheel-naves, antelope, and swan.

Exultate. Picture gone.

45. f. 68 *b*. *Cantate.* Three coped priests and four surpliced clerks sing from a book on a wooden lectern. The words and music are carefully written on the book. Altar on *R*., with gold retable, showing two figures, a Virgin with sword and palm, and a bearded man. The stone-work of the church is blue.

Border. Wheel-naves, peacock, peacock-butterfly, green parrot, bear, dog and man. Scroll with motto, *Mercy and grace.*

46. f. 79 *b*. *Dixit Dominus.* The Father (*R*.), with globe, the Son (*L*.), with small cross and wounded hands: they are seated on one throne, the Dove between their heads. Behind is a green drapery, held at the top by seven small feathered angels. There is a ground of blue angels, and in front a row of nine small feathered angels.

Border. Wheel-naves, peacock, peacock-butterfly, swans, ostrich, two trumpeters. Antelope among trees in the initial.

29. Lusher Psalter.

Purchased from B. Quaritch, March 1895.

Vellum, 11 × 7¼, ff. 138, 21 lines to a page, cent. xv (1430–50, 1400 Quaritch), English hand.

Binding: old blue velvet over pasteboard.

Collation: i^6 a^8–q^8 r^4.

Contents:

Kalendar in red and black	f. 1
Psalter	7
Cantica	115
Litany	126
Vigiliae mortuorum	131 *b*

Marks of Ownership. On f. 1: "Sum liber Johannis Hunt ex dono Mariæ Lussher, 1585"; in the margins of ff. 103 *b*—109 *b* are entries, in various hands, concerning the Hunt family and its alliances. From these it appears that the book was given to John Hunt (of Gayton, co. Staff., and Cold Newton, co. Leic.) by his wife Mary, daughter of Nicholas Lusher of Shooland in Putterham,

co. Surrey (the Lushers were originally a Devonshire family, and settled in Surrey *circ.* 1500: see Manning and Bray's *Hist. of Surrey*, vol. II. p. 19, and the 1623 *Visitation of Surrey*, Brit. Mus. Add. 14311, ff. 60, 91); and that after his death in 1612 it belonged successively to his daughter Bridget (mar. 1629 to Thomas Bridgman, 1633 to George Starkey, d. 1679), to her son John Starkey (d. 1691), and to his daughter Elizabeth (mar. 1690 to Richard Sanders, d. 1723).

In the Kalendar I note the usual Sarum Saints.

Feb.	29.	S. Osuualdi Ep. et Martyris (sic).
Mar.	1.	SS. Dauid et Albini Epp. ix lect.
	2.	S. Cedde Ep. C. ix lect.
	18.	S. Eduuardi Reg. M. *in red.*
Ap.	3.	S. Ricardi Ep. C. *in red.*
	11.	S. Cutlaci Conf.
	30.	S. Erkenuualdi Ep. duplex festum iii lect. *in red.*
May	7.	S. Iohannis de beuerlaco iii lect.
June	3.	S. Osithe V.
	7.	Transl. S. Wlfranni.
	8.	S. Willelmi Archiep. Ebor.
	17.	S. Botulphi Abb. *in red.*
	20.	Transl. S. Edwardi R. M. ix lect. *in red.*
	21.	S. Wereburge V.
	23.	S. Etheldrede V.
	25.	S. Uulburge V.
July	14.	S. Mildrede V.
	15.	Trans. S. Suuithuni sociorumque eius. ix lect.
Aug.	25.	S. Hilde V.
	31.	S. Cutburge V.
Oct.	11.	S. Ethelburge V. non M.
	19.	S. Fredeswide V.
Nov.	3.	S. Wenefrede V. ix lect. *in red.*
	16.	Trans. S. Erkenuualdi ix lect. *underlined in red.*

The word *papa* is erased, but not St Thomas of Canterbury's name.

In the Litany the list of *Apostles* is ended with SS. Marcialis, and Timotheus: *Martyrs*, Alban, Oswald, Eadmund: *Confessors*, Paulinus (Italy), John (Beverley), Wilfrid (York), William (York), Cuthbert, Swithun, Sampson, Eadmund: *Virgins*, Pelagia...Austroberta, Hilda (Whitby), Euerildis (York), Etheldrida. The suffrage, "Ut regi nostro et principibus nostris," occurs.

This Litany is clearly of York complexion.

Not so the Kalendar. If anything, it points to London.

The decorative work, not large in amount, is of the most admirable English xvth century kind.

1. f. 7. *Beatus vir.* Initial: red ground with gold flourishing. David on *L.* under a canopy holds a harp, which is touched by a man in a scarlet gown who kneels before him.

The border is most beautiful: it contains three or four birds of uncertain species.

There are large initials of gold and foliage, and partial borders to *Dominus illuminatio*, *Dixi custodiam*, *Dixit insipiens*, *Saluum*, *Exultate*, *Laudate*, *Dixit Dominus.*

A second class of smaller initials with shaded colours—orange, blue, and green—is remarkable. Among the Psalms which have these are *Quid gloriaris* (li) and *Exaudi Deus* (ci).

30. Medici Psalter.

Purchased from B. Quaritch, Jan. 1894.

Vellum, $7\frac{1}{2} \times 5$, ff. 209, 20 lines to a page. Cent. xv (1490). Italian work, in a Roman hand.

Collation: a^2 b^{10}–r^{10} A^{10}–D^{10} E^8 (wants 8 blank).

Contents:

Psalter	f. 2
Hymns (*a*)	162
(*b*)	182

As to the artist and the original owner the following notices from Mr Quaritch's catalogue may be given:

It would seem that the writing and the minor pieces of decoration, as well as that of the first page, were done by the hand of Sinibaldi the Florentine (of whom Mr Bradley has given so interesting an account), while the second page must surely have been painted by Attavante. The vellum of the first two pages was stained a pale or yellowish green before the illumination began. The title, in eight lines of capital letters, is written in gold on a blue ground with a delicate border of gold branches and small red flowers. The Medici arms within wreaths are painted above and below the title; in the lower instance the shield is supported by two beautiful naked boys. These arms consist of nine red besants on a gold field, arranged thus: 1, 2, 3, 2, 1. On the opposite page, the first seven lines of the Psalter are written in gold on a blue ground. In the central compartment above it is an

exquisite picture of David kneeling in the front of a green and hilly landscape. His crown lies before him on the turf, the apparition of the Almighty is seen in the sky above a grove of trees, swans are swimming on the water between the trees and the bank where the king is kneeling. The face and form of David are of a delicacy and beauty which could not be surpassed. In the encircling border there are seven compartments with miniatures; all the rest of the space is filled up with vase figures accompanied by arabesques, jewels, and bambini. Here again the Medici escutcheon as before is twice inserted. Between them is a picture of the Last Judgment in a rounded frame little more than an inch in diameter, yet containing over twenty figures without any crowding or lack of grace in the composition. The initials of the Psalms and Hymns throughout are formed as though from boughs or trunks of trees, in gold, with red flames bursting from them. This, as Mr Bradley has shown, is a device which was used by Pietro de Medici, the eldest son of Lorenzo the Magnificent.

The volume contains the book-plate of Phillip Carteret Webb (ob. 1770). It belonged in 1797 to Michael Wodhull (f. 209) and afterwards to C. W. Loscombe (ob. 1854) and Sir William Tite (ob. 1874), successively.

Binding: blue morocco with arms (a fox or squirrel passant, in chief a French regal crown between two mullets), (?) arms of Nicolas Fouquet surintendant des finances, born 1615, died 1680.

The Hymnal (f. 162) begins with

Dominicis diebus ad nocturnum hymnus
Primo dierum omnium.

Hymns for the days of the week (3 each).

Epiphany. Nuntium nobis.

Natalis B. V. M. Agatha. Benedict. Passion. Ascension. St Paul. Natales Confessorum.

p. 182. In aduentu Domini Dominica prima ad uesperas. Conditor alme. Christmas, Epiphany, Lent to Corpus Christi, Conversion of St Paul, Chair of St Peter, St John Baptist, Peter and Paul, Magdalene, Peter's Chains, Assumption, Michaelmas, All Saints, Common of Saints, Dedication, Magdalene, (*Iesu redemptor omnium* and *Devota mente celebrem*).

f. 1 *b* is painted a pale green. In the centre is a blue panel in a gold frame surrounded by flaming branches. At top and bottom the Medici arms supported by genii: jewelled pendants and festoons of red jewels. On the blue panel in gold capitals is:

Incipit liber psalmorum vel soliloquiorum David prophete de Christo et hymnorum.

f. 2. On a ground of the same colour as the opposite page is a gold frame enclosing the text and picture: the frame is broad on *R.*, narrower on *L.*, and covered with lovely arabesques, genii, jewels and flowers, and contains eight medallions.

Top. *C.* The Annunciation. The angel kneels on *L.*, the Virgin seated on *R.* Rays from above toward her.

L. Half-length prophet with scroll: FEMINA CIRCVMDABIT VIRVM.

R. ,, ,, ,, B(I)(P)EATZA TVA SVM.

R. Joseph nimbed with staff, and the Virgin, kneel in front of a low wall adoring the Child, who lies on the ground. Landscape and star in sky.

L. Half-length figure in window. Scroll: PARVVLVS NATVS EST.

Bottom. *C.* The Last Judgment. Above Christ seated with raised hand: on *L.* the Virgin and three Apostles (Peter with key) seated: on *R.* John Baptist, Paul with sword, and the other Apostles seated. Below. In centre Michael with armour and sword: on *R.*, devils and men in flames: on *L.* a kneeling group, a Pope, a black monk, women and men.

R. Half-length prophet with damaged scroll: ECCE CV̄ NVBIBVS.

L. ,, ,, with scroll: EDVCAM VOS DE SEPVLCRIS.

A half-page picture of exquisite finish. David nimbed kneels facing *R.* holding a triangular psaltery in his hand. His crown on a 'cap of maintenance' lies on the ground. On *R.* is a river with swans and ducks: trees on *R.* and *L.*, and a landscape with houses and castle behind. In the sky on *R.* is the Father holding the crucifix, above whose head is the Dove.

The text is in gold on a blue ground with line-fillings, etc., of flaming branches.

The nocturns are marked with a partial border of arabesques.

31. Breviary of Marguerite de Bar. (Diocese of Verdun.)

Purchased from Th. Belin of Paris, Jan. 1896.

Vellum, 11½ × 8, ff. 358 + 2, double columns of 28 lines. Cent. xiii, xiv (1290—1310).

Binding of last century or early in this century: paper boards, backed with green morocco; red edges: lettered on the back *Psalterium.*

Collation: a^6 1^{10} 2^8 3^{10} 4^8–7^8 8^6 9^8 10^8 11^4 (wants 4 blank) ‖ 12^8–15^8 (wants 8) 16^8–24^8 (5 cancelled) 25^{10} (wants 7) 26^{10} (+ a slip)

27^8 28^{12} 29^8 30^8 ‖ 31^8 (wants 1 blank) 32^8–40^8 41^{10} 42^8 43^8 44^4 (+4* si sint) 45^2 (added ?).

Contents:

Kalendar in red and black, not full	f. 1
Psalter, with Antiphons, Cantica and Litany	7
Seven Psalms (text not given)	85 *b*
Vigilia defunctorum	86
Proprium de Tempore (1st Sun. in Advent to Easter Eve) .	92
Proprium Sanctorum (St Saturninus 30 Nov. to St Euphemia 25 March)	249
In dedicatione ecclesie	316
Commune Sanctorum	330
Benedictiones etc. (added in another hand)	358 *b*

This is the first volume of a Breviary, of which the second is now in the Public Library at Verdun (no. 107). The identity of the person for whom the book was executed, as also the purport of its heraldic decorations, is amply established by the following extract from the printed description accompanying the volume, which is evidently the work of a practised hand:

"La question de l'origine et de la destination première de ce livre est plus complexe, mais de nombreux indices interprétés judicieusement permettent de la résoudre avec assez de certitude. Dès la cinquième page, on rencontre les armoiries de la maison de Tocy: ce sont celles de *Jeanne DE TOCY*, épouse de *Thibaud*, IIe de ce nom, *Comte DE BAR*. Ces armoiries (*de gueules à 3 pals de vair; au chef d'or, chargé de 4 merlettes de gueules*) non seulement se répètent nombre de fois dans le cours du volume, mais encore les pièces isolées (le *pal de vair* et la *merlette*) en sont constamment employées comme motifs d'ornement des cadres de certaines pages et des garnitures des bouts des lignes. Aux pages plus richement décorées, ces armoiries alternent avec celles de la maison de Bar (*d'azur semé de croisettes au pied fiché d'or, à deux bars adossés du même, brochant sur le tout*), mais brisées d'un *lambel de gueules à 5 pendants*. Cette brisure indiquant un cadet de la famille, les armoiries ne sauraient s'appliquer au mari de Jeanne de Tocy, qui était d'ailleurs veuve depuis environ 1290 (par conséquent antérieurement à l'exécution de ce livre), ni à leur fils aîné, Henri III, Comte de Bar. Mais celui-ci eut six frères, parmi lesquels Thibaud,

évêque de Liège en 1302, qui fut tué dans une sédition à Rome en 1312, et Renaud, d'abord princier de l'église de Metz, puis évêque de ce diocèse à partir de 1302. Le présent Bréviaire ayant été fait à l'usage de l'église de Verdun n'a évidemment été exécuté ni pour l'un de ces deux prélats, ni pour la comtesse de Bar, leur mère. Toutefois, comme les armoiries personnelles de celle-ci dominent partout, il est clair que ce livre de grand luxe a été fait à ses frais, pour une destination spéciale, et sans doute avec la participation de l'un de ses fils, qui nous paraît être Renaud. Il fut sûrement commencé avant 1302, date de l'élévation de celui-ci (et aussi bien de son frère Thibaud) au siège épiscopal, attendu que ce n'est qu'au verso du feuillet 226 que nous rencontrons pour la première fois les armes de Bar brisées d'un lambel avec *une crosse d'évêque* posée dessus dans le sens d'une bande. Or les 450 pages qui précèdent, et où les mêmes armoiries, mais sans la crosse, figurent une quarantaine de fois, représentent un travail considérable, qui dut exiger pas mal de temps. Comme, d'autre part, ces armoiries avec la crosse se trouvent partout dans le reste de l'ouvrage, il faut en conclure qu'il n'a été achevé qu'après 1302.

Reste à savoir pour qui il a été exécuté. Il y a à remarquer à cet égard ce fait exceptionnel que dans le bas d'une page richement décorée (fol. 31 r°) figure une *abbesse bénédictine*, avec sa crosse, à genoux et les mains jointes, et, lui faisant face, un prélat mîtré, mais sans la crosse, dans une attitude semblable. Nous ne saurions y voir un simple motif de décoration, qu'on trouverait alors répété ailleurs, comme tant d'autres, sous d'autres aspects, ce qui n'est pas. Il nous semble que cette figure y a été mise intentionnellement et qu'elle a une signification, sans prétendre offrir un portrait, ce qui ne se rencontre pas dans les manuscrits de cette époque. Or il se trouve précisément que MARGUERITE DE BAR, l'une des filles de Jeanne de Tocy, Comtesse de Bar, était ABBESSE DE L'ABBAYE BÉNÉDICTINE DE SAINT-MAUR DE VERDUN, de 1291 à 1304. Cette attribution convient à merveille, et sous tous les rapports, à notre manuscrit, qui aurait été offert par la comtesse de Bar à sa fille après son élévation à la dignité d'abbesse, de concert avec le frère de celle-ci, Renaud de Bar, alors princier de l'église de Metz, puis évêque. C'est pour-

quoi nous n'y voyons pas, à côté des armoiries de Jeanne de Tocy, celles de son fils aîné, Henri III, comte de Bar, le chef de sa maison alors, et qui vécut jusqu'en 1301, mais seulement celles de Renaud de Bar, le cinquième des fils, d'abord sans la crosse, puis avec cet insigne de l'autorité épiscopale.

La Comtesse de Bar pouvait se permettre le luxe d'offrir à sa fille un livre de l'importance de celui-ci. Elle était l'héritière de la branche aînée d'une maison puissante dans l'Auxerrois, le Nivernais et le Bourbonnais, qui possédait non seulement la seigneurie de Tocy et autres fiefs, mais encore le pays de Puisaye, dans le ci-devant Gâtinais orléanais, dont Saint-Fargeau était la capitale, et qui est compris aujourd'hui dans le département de l'Yonne.

Jeanne était fille unique de Jean de Tocy et d'Emme de Laval, veuve en premières noces du comte Robert d'Alençon et en secondes noces de Mathieu de Montmorency, connétable de France. Son cousin germain, Othon de Tocy, fut amiral de France (mort en 1297). Une autre branche de cette maison eut pour chef Nargeaud de Tocy, qui suivit la fortune de Pierre de Courtenay, empereur de Constantinople. Son fils Philippe devint Régent de cet empire, après la chute duquel il se retira dans le royaume de Naples, où le roi Charles Ier d'Anjou lui donna la charge de grand amiral de Sicile. Le fils aîné de celui-ci, Nargeaud de Tocy, également grand amiral de Sicile, épousa une fille de Bohémond VI, prince d'Antioche, et leur fils Philippe, dernier de sa branche, mort en 1300, était marié avec Léonore, troisième fille de Charles II d'Anjou, roi de Sicile.

D'autre part, la maison souveraine de Bar était plus importante encore. Son fondateur fut Louis, comte de Montbelliard, de Mouson et de Ferrette, vivant en 1065, qui épousa Sophie, comtesse de Bar, deuxième fille de Frédéric II, duc de la haute Lorraine, et de Mathilde de Souabe. Son successeur, Thierry Ier, comte de Montbelliard, de Bar, de Mouson, de Ferrette et de Verdun, eut pour femme Ermentrude de Bourgogne. Leur fils, Renaud Ier, comte de Bar, de Mouson, de Brié et de Verdun, épousa Gisle de Vaudemont, fille de Gérard d'Alsace, comte de Vaudemont, et d'Helvide de Dasbourg. La génération suivante est représentée par Renaud II, comte de Bar, époux d'Agnès de Champagne, dont le fils aîné, Thibaud Ier, comte de Bar et de Luxembourg, se maria deux fois: 1° avec Laurette de Los, de laquelle il n'eut qu'une fille, Agnès de Bar, qui épousa Ferry, duc de Lorraine, fils de Ferry et de Ludomile de Pologne; 2° avec Isabeau de Bar-sur-Seine. De cette seconde union vinrent: Henri, comte de Bar, et une fille mariée avec Hugues de Châtillon, comte de Saint-Paul.

Henri II, comte de Bar, guerrier illustre, tué en Terre-Sainte en 1239, avait pour femme Philippe de Dreux, fille de Robert II, comte de Dreux, et d'Yolande de Coucy. Quatre enfants issurent de ce mariage; 1° Thibaud II, qui suit: 2° Henri; 3° Marguerite, mariée avec Henri, comte de Luxembourg; 4° Sibile, mariée: 1° avec Henri de Salm; 2° avec Louis de Los, comte de Chiny, fils d'Arnoul de Los et de Jeanne de Chiny.

Thibaud II, comte de Bar, n'eut pas d'enfants de sa première femme, Jeanne de Flandres, fille de Guillaume II, seigneur de Dampierre, et de Marguerite, comtesse de Flandres. En revanche, de son second mariage, avec Jeanne de Tocy, il eut sept fils et cinq filles.

L'aîné des fils, Henri III, comte de Bar, épousa Éléonore, fille d'Édouard Ier, roi d'Angleterre. Le sixième, Érard de Bar, eut pour femme Isabeau de Lorraine, fille du duc Thibaud II. Le septième, Pierre de Bar, époux de Jeanne de Vienne, fut le père de Hugues, évêque de Verdun en 1352, auquel M. Michelant a attribué la destination première de ce manuscrit. Parmi les filles, Philippe de Bar épousa Othon IV, comte de Bourgogne; Alix de Bar devint la femme de Mathieu de Lorraine, et Marie de Bar celle de Gobert d'Aspremont.

Cet aperçu généalogique est nécessaire pour l'interprétation des nombreux blasons qui garnissent les initiales ornées du présent volume, et par lesquels on voulut rappeler toutes les grandes alliances de la maison de Bar. Il faut ajouter à cet égard que Philippe de Dreux, la mère de Thibaud II, comte de Bar, avait pour bisaïeul Louis VI, roi de France, et pour bisaïeule Adélaïde de Maurienne-Savoie, fille d'Humbert II, comte de Maurienne et de Savoie. C'est pourquoi parmi les armoiries dont nous venons de parler on trouve celles de *FRANCE* (*d'azur semé de fleurs de lis d'or*) répétées onze fois (fol. 105 v°, etc.) et celles de la *SAVOIE* (*de gueules à la croix d'argent*) répétées vingt-sept fois (fol. 97, etc.). Les armes d'*ANGLETERRE* (*de gueules à trois léopards d'or*), celles de la femme du comte de Bar, le chef de sa maison au moment de l'exécution de ce volume, sont représentées vingt-trois fois (fol. 99, etc.). Les autres armoiries rappellent les alliances suivantes:

Comtes de *MONTBÉLIARD* (*de gueules semé de croix recroisettées au pied fiché d'or; à deux saumons adossés du même, brochants sur le tout*), répétées quatre fois (fol. 102, etc.); — Comtes *DE CHAMPAGNE* (*d'azur à la bande d'argent, accompagnée de deux cotices potencées et contrepotencées d'or*), répétées six fois (fol. 193, etc.); — Ducs de *LORRAINE* (*d'or à la bande de gueules, chargée de trois alérions d'argent*), répétées sept fois (fol. 217 v°, etc.); — de *CHATILLON-SAINT-PAUL* (*de gueules à trois pals de vair; au chef d'or*), répétées quatre fois (fol. 128, etc.); — de *DREUX* (*échiqueté d'or et d'azur; à la bordure de gueules*) (fol. 106); les mêmes, avec un *franc-quartier d'argent* (fol. 226); — de *COUCY* (*fascé de vair et de gueules, de 6 pièces*), répétées dix-sept fois (fol. 134 v°, etc.); — de *CHINY* (*de gueules au lion d'argent*) (fol. 171); — de *JOINVILLE* (*d'azur à 3 broies d'or; au chef d'argent, chargé d'un lion issant de gueules*), répétées deux fois (fol. 180, etc.); — de *VIENNE* (*de gueules à l'aigle d'or*), répétées trois fois (fol. 115, etc.); — de *BRIENNE* (*d'azur semé de billettes d'or; au lion du même, brochant*) (fol. 111); les mêmes, *chargées d'une cotice de gueules* (fol. 98 et 117). On trouve encore: de *BAR* plein (fol. 141 v°); — les

mêmes armoiries avec brisures de cadets: *bande de gueules* (fol. 229); *bordure de gueules* (fol. 318). Puis: *Parti de SAVOIE et de BAR* (fol. 191), et *Parti de BAR et de SAVOIE* (fol. 220). Enfin, vient une série de blasons dont nous ne voyons pas d'application directe, et qui, en partie, peuvent n'être que de fantaisie, comme motifs de décoration. En voici la description: *Échiqueté d'azur et d'or* (fol. 94); — *de gueules à 3 chevrons d'or* (fol. 95); — *de gueules à 2 bandes de vair* (fol. 131); — *de gueules à 3 pals de vair* (fol. 141); — *écartelé de gueules et d'argent* (fol. 148); — *d'or au lion d'azur* (fol. 105); — *de gueules au lion d'or*, répétées six fois (fol. 114); — *de gueules au lion d'or, la queue en sautoir* (fol. 225); — *d'azur au lion d'or*, répétées six fois (fol. 174, etc.); — *de gueules à la croix d'or* (fol. 117 v°); — *d'or à la croix de gueules* (fol. 125); — *d'argent à la croix de gueules* (fol. 159 v°, etc.), répétées trois fois; — *d'azur à l'aigle d'or* (fol. 119 v°); *d'or à l'aigle de sable* (fol. 119 v°); — *de gueules à l'aigle d'argent* (fol. 333); — *d'or au léopard de gueules* (fol. 160 v°); — *d'argent au sautoir de gueules* (fol. 169 v°); — *de gueules à un écusson d'argent*, répétées quatre fois (fol. 173 v°, etc.); — *d'azur à la croix d'or, cantonnée de 4 fleurs de lis du même* (fol. 193 v°); — *d'azur à la croix d'argent, cantonné de 4 fleurs de lis d'or*, répétées deux fois (fol. 210, etc.).

Before proceeding to describe the Breviary in detail, one interesting point must be noted. There is in existence another manuscript written and illuminated by the same scribe and artist. This is a *Pontifical* in the possession of Thomas Brooke, Esq, F.S.A. It was exhibited to the Society of Antiquaries by its owner, and excellently described by the Rev. E. S. Dewick, M.A., F.S.A. His account of it, enriched with a good many photographic reproductions, will be found in *Archaeologia*, vol. liv. 411—414. An examination of the two books puts it beyond doubt that they are the work of one and the same scribe and artist. But the evidence derived from the style of the writing and ornaments is most strikingly confirmed when we realise that, as Mr Dewick has shown, the *Pontifical* was written for Reinhold de Bar, Bishop of Metz (1302—1316), who was the brother of Marguerite de Bar, the owner of the Verdun Breviary. We possess, then, in the Pontifical and Breviary, two works of the same consummate artist in illumination.

Who was he? We have no clue to his name: but I see some reason to believe that he was an Englishman. This theory is not likely to be adopted unreservedly, I know: but I would adduce the following considerations, which have influenced me in forming a decision.

(1) The character of the writing.

(2) The habit of drawing pictures at the bottom of the

pages. This seems to me characteristic of the English art of cents. xiii, xiv. Compare the Smithfield *Decretals* (Royal MS. 10. E. iv), Queen Mary's Prayer-Book (2 B. vii), and the Carew-Poyntz *Horae* (Fitzwilliam, 48).

(3) The animal grotesques.

(4) The leaves coloured in pink and white, and blue and white.

(5) The frequent recurrence of the arms of England in the Breviary; this points to a family connexion with England: and we have seen that such a connexion did exist, in the person of Eleanor, daughter of Edward I., who married Henri III. of Bar, eldest brother of Reinhold and Marguerite.

That the Breviary was begun, at least, before the Pontifical is clear from the fact already adduced, that the crosier on the shield of Bar does not appear before f. 226 v°.

We will now go through the Kalendar, Litany, Sanctoral, etc., and extract such notices of saints as show the provenance of the volume.

Kalendar:

Jan.	30.	Aldegundis V. iii lect.
Feb.	1.	Brigide V.—Ignatius *added.*
	8.	Pauli Ep. Virdunensis ix ps. et lect. *in red.*
	9.	Alexandri M. et apolonie *added.*
	13.	Castoris C. *added.*
	15.	Transl. b. Petri C. *added.*
	17.	Pulchroni Ep. C. ix lect.
Mar.	8.	Thome de aquino *added.*
	17.	Gertrudis V. commemoracio.
Ap.	29.	Petri M. commem.
May	1.	Walburge V. (ix lect. *added in red*).
	4.	Pulchroni Ep. commem.
	5.	Nicecii Ep.
	9.	Transl. S. Nicholai *added.*
	11.	Mammerti Ep. Gengulfi M. Tull*ensis* (of Toul).
June	5.	Bonefacii cum sociis MM.
	16.	Ferreoli et Ferrutionis MM.
	21.	Albani M.
	22.	Albini M.
	25.	Gallicani M.
July	4.	Martini et Olderici.
	8.	Kyliani cum soc.
	11.	Transl. S. Benedicti *in red.*

17. Scillitanorum MM.
18. Arnulphi C.
20. Philiberti Abb.
22. Wandregisili Abb. commem.
25. Glodesindis V. commem.
26. S. Anne matris B. M. V. *added.*
27. Hermolai M.
28. Panthaleonis M.

Aug. 5. Memmii Ep. C. Affre M. Conf.
16. Arnulphi Ep. C. commem.
20. Philiberti Abb. commem.
21. Priuati Ep. C. commem.
25. Genesii M.
26. Anastasii M. *added.*

Sept. 3. Mansueti et Remacli C.
4. Transl. S. Mauri.
9. Dedicatio criptarum.
10. Dagoberti M. commem.
17. Lamberti Ep. M. *in red.*
18. Ferreoni M.
19. Goerici Ep. C. [Lucie uirg. de monte *added.*]
22. Mauricii cum soc. *in red.*
24. Andochii Tharsi et Felicis MM. *added in red.*

Oct. 1. Remigii Ep. *in red.* Germani et Vedasti Epp. commem.
2. Leodegari Ep. M.
4. Madaluei Ep. C. ix lect. *in red.*
8. *Rubr.* Hic fit de S. Dionisio officium propter dedicationem.
9. Dedicatio b. Marie Magd. ix lect. *in red.*
10. Gereonis Victoris Cassii cum soc. ix lect.
11. Sanctini Ep. C. ix lect.
15. Basoli C. sic.
16. Galli et Baldrici C. ix lect. Oct. dedicationis ix lect.
17. Marthe ix ps. et lect.
19. Verani Ep. *added in red.*
20. Veneratio signorum b. Marie ix lect. *in red.*
21. xi. mil. uirginum ix lect.
22. Seueri Ep. sic.
23. Seuerini Ep. ix lect. conf.
26. Vedasti et Amandi C.
31. Quintini M.

Nov. 1. Cesarii M. *added in red.*
3. Humberti Ep. (ix lect. *added in red*).
4. Amatii Ep. sic.
7. Willebrodi Ep.
9. Viconi Ep. ix lect. *in red.*
10. Mauri Ep. ix lect.
11. Menne M. commem. Dedic. b. Marie *in red.*
12. Cuniberti Ep. C.

16. Othenari Abb. C (sic).
18. Oct. dedic.
21. Columbani Abb. Presentatio B. M. V. *added in red.*
23. Clementis Pape M. Clementis Ep. (of Metz) *and* Felicitatis M. *added in red.*
25. Petri Ep. M. commem.
26. Genouefe V. M.

Dec. 1. Agerici Ep. C. (ix lect. *added*) *in red.*
3. Firmini Ep. C. commem.
4. Possessoris ix lect.
8. Eucharii Ep. C. Conceptio B. M. *added in red.*
14. Nichasii Archiep. et M. commem.
17. Lazarii Ep. C.
23. Gregorii M. commem.
25. Anastasii V. comm. in secunda missa.
29. Thome Archiep. Cantuar. ix lect. *in red.*

Litany (f. 83 *b*):

Martyrs.	Maurici cum soc.	*Virgins.*	Maria Magd.
	Dionisii ,,		Martha
	Gereon ,,		Maria Egipt
	Juliane ,,		...
	Blasi		Genovefa
	Panthaleon		Walburgis
	Georgi.		Gertrudis
Confessors.	Nicholac		Barbara
	Lazari		Petronilla
	Remigi		Columba
	...		Felicula
	Baldrice		Eugenia
	Vitone		Glodesindis
	Maure		Agnes
	Paule		Scolastica
	Agerice		Katherina
	Saluine		Cecilia
	Arator		Margareta
	Goerice		Elysabeth.
	Bernardc		
	Arnulphc		
	Mansuete		
	Egidi.		

The *Proprium Sanctorum* has mention of:

Saturninus	f. 249	Nicholas	257 *b*
Andrew	249 *b*	Eucharius	262 *b*
Ambrose	252 *b*	Damasus	,,
Agericus (9 lessons)	253	Lucy	263
Eugius	,,	Thomas Ap.	267
Barbara	257	Silvester	268

Remigius and Hylarius	268 *b*	Agatha	294
Felix	,,	Vedastus and Amandus	298
Maurus	,,	Paul of Verdun (9 lessons)	,,
Marcellus M.	,,	Scolastica	302 *b*
Antony	,,	Sotheris	,,
Prisca	269	Eulalia	,,
Marius and Martha	,,	Valentini Vitalis }	
Fabian and Sebastian	,,	Felicula Zeno }	,,
Agnes	273	Iuliana	303
Vincent	277	Chair of Peter	,,
Emerentiana and Macharius	282 *b*	Matthias	305
Timothy	283	Gregory Pope	306 *b*
Conv. of St Paul	,,	Perpetua and Felicitas	310
Polycarp	288	Gertrude	,,
Agnes 2nd	,,	Benedict	,,
Presentatus	288 *b*	Annunciation	,,
Blasius	293	Eufemia	315

The Rubrics in the latter part of the Sanctoral are added later: but not those in the *Dedicatio* or Conversion of Saints.

The matter on ff. 358 *b*, 359, 360 *b* is added in hands of late xivth and xvth cents. It consists of the following:

(1) 358 *b*. Benedictions.

Inc. Benedicat nos deus pater et custodiat semper.

Exp. Xpē perpetue det nobis gaudia vite.

Benedictiones S. M. Virginis.

Inc. Alma uirgo Virginum intercedat pro nobis ad dominum.

Exp. (f. 359). Ad gaudia celorum perducat nos regina angelorum.

(2) On lucky and unlucky days.

Il sunt aucuns jours perileus en lan qui sont perilous et m*ou*lt malcurous en tel meniere que qui seroit en lor sosp*r*ins de maladie apo'ines iemaix pourroit estre garis. Et qui en lour nestroit ne vivera ia longuem*en*t. Et qui en lour esposeroit feme il nem gora gaires et se il lespose en pou*er*tei il la.....(erased). Et qui enterait en aig...ou en viage il nen reto*ur*neroit iemaix. Et se il retourne en uain se serat traualies. Et qui se sengneroit de uoīne il seroit en g*ra*nt peril de morir. Et saicies que a ces jours nuls ni doit enco*m*m*en*cier nulles besoingues. Et sunt li iours cy apres escrips. P*re*mierement. Ianuiers en ai • vi • cest assauoir le p*re*miers le secont le se re te le xime le xvme et xixme.

Exp. Decembre en ai iiii le vi^e^ le vii^e^ le viii^e^ et le xvii^e^.

(3) (S)uper omnia ligna cedrorum tu sola excelsior.
Saluator mundi salua nos.
Omnis terra adoret te.
(D)eus qui crucem.

(4) f. 359. Lower margin: hand of cent. xv.
Post Epi. ter p. ter d. cantabitur alle(luia).
Iste nostrorum sunt misse presbiterorum.
Salue . nos autem . Spiritus . et requiem.

Post Martis Nonas ubi sit noua luna requiras.
Inde dies domini tercia paseha tenet.

f. 359 *b*. *Ant.* Celi reginam.
V. Post partum.
Or. Coneede miserieors.
Ant. Via iustorum.
V. Letamini.
Or. Letetur ecclesia.

(5) f. 360 *b*. In the same hand.

(*a*) Benedietiones ad matutinas diebus quibus presint nouem leetiones in eeelesia Virdunensi.
(Three for eaeh of three nocturns.)
A further direction follows for their use on days of three lessons.

(*b*) Benedietiones ad matutinas quando fit offieium de b. Maria.
(Three for eaeh of three noeturns.)

(*c*) Benedietiones ad matutinas in die natiuitatis domini.
(Three sets of three.)

The artistic decorations of the volume are extraordinarily copious. They consist of the Kalendar miniatures, of an extraordinary number of historiated and heraldic initials, and of a series of grotesque and historical scenes drawn on the lower margins of the pages. The grounds of the historiated initials are gold. The delicacy and spirit of the drawing, and the beauty and freshness of the colouring, cannot be surpassed.

About eight initials and four of the pictures in the margins have been cut out.

Kalendar. Two medallions, with gold and coloured grounds on each page.

1. January, two-faced, sitting at table, on whieh is a sueking-pig (?) in a dish. One faee is drinking, the other eating.
2. Aquarius, nude, immersed in green water, whieh he is pouring out of a jug.
3. February, hooded, sits warming his feet at a fire, over whieh hangs a pot.
4. Pisees, a eord eonneets their mouths.
5. Mareh, hooded, prunes trees.
6. Aries.
7. April holds a nest of young birds.
8. Taurus paws the ground.
9. May rides to *L.* hawk on hand, and looks to *R.*
10. Gemini, nude, holding the De Toey shield before them.
11. June in straw hat, mowing.
12. Caneer, cray-fish.
13. July in elose hood, reaping.
14. Leo.
15. August, half-nude, threshing.

16. Virgo holds a cup.

17. September, in straw hat, sowing.

18. Libra, a seated woman, holds scales.

19. October, on *R.* a half-nude man treading and eating grapes: a man with stick and *hotte* of grapes enters from *L.*

20. Scorpius, a winged dragon, with forked tail.

21. November, mounted in a tree, which he beats with a stick. Hogs below.

22. Sagittarius, a centaur shooting.

23. December, disembowelling a pig, which hangs head downwards.

24. Capricorn, a goat emerging from a cornucopia.

25. f. 7. *Psalter. Beatus vir.* Full border of Bar and de Tocy. Shields at the four corners. Bar, de Tocy.

Top. Squirrels at the ends: two hawks on perches, one hooded: both with jesses.

Medallion (*Lozenge*). Virgin and Child.

Right side. Lozenge: a man prays at an altar: four birds.

Bottom. Lozenge: a church with closed door: an owl.

Left. One bird.

Large Initial. Gold ground. Above, *L.* Saul with spear, standing: tree with bird in centre: David plays harp seated on *R.*

Below *L.* David with lap full of stones, and sling: Goliath, mailed, in pink surcoat, red shield, falls on knees, face *R.*

Rt. column. Quare fremuerunt. Small initial, a man praying.

Below text. L. Saul crowned, hawk on hand, rides to *R.* and looks back at David, bareheaded riding and playing harp.

R. four women face *L.*, one with harp, one with girdle, two dancing.

Many of the Psalms have initials of heads, of Christ, or of kings, bishops, and women. These I do not note.

26. f. 17 *b. Dominus illuminatio.* Partial border of arms: four shields, Bar and de Tocy.

Top. A bird flying: a man in red strings his bow, he has an arrow in his mouth and three more in his belt.

Left. A green beast with beak and long tail: a green bird.

R. A stork.

Below. Two half-men with fish tails and two beast legs: the one on *R.* blows a trumpet.

Initial. Ground lozengy of Bar and de Tocy. David in dark robe kneeling: Samuel with book anoints him from a bottle.

27. f. 20 *b. Benedicam dominum.* David praying.

28. f. 24 *b. Dixi custodiam.* Border of arms: four shields, *ut supra.*

Top. A tree on a mound: a rabbit (or hare) looks out of a hole at a man on *R.* who shoots: he has two arrows in his belt.

Below. Warriors with spiked shields and swords raised: behind each is a stork who takes the blade of each sword in his beak.

Initial. Ground lozengy of gold and blue with a white fleur de lys. David kneels and points to his mouth: on an altar on *R.* Christ throned, with globe, blessing.

29. f. 30. *Quid gloriaris.* Small initial, man in close white cap, with sword, holding a head.

30. f. 31. *Dixit insipiens.* Border of arms: four shields, *ut supra.*

Top. A black bird in a large cage: *R.* a bird sitting on a long green pole held by a crouching man: a green bird on *R.*

R. Lozenge: a man with a sceptre sits cross-legged looking up at the initial.

L. A female bust in a lozenge.

Below text. *L.* an abbess in black with crozier kneeling face *R.* (This is Marguerite de Bar.) Centre, a lozenge: Christ throned, with globe, blessing. *R.* a bishop in a dark cope kneeling, face *L.*

Initial. Ground, gold with flowered roundels alternately blue and red. The fool, bearded, in a scarlet cloak with green lining, holds a curved club, and nibbles a cake.

31. f. 31 *b.* *Deus in nomine.* David praying.

32. f. 33. *Eripe me.* A woman praying.

33. f. 35. *Te decet.* A monk with an open book.

34. f. 36. *Deus misereatur.* A praying man.

35. f. 37 *b.* *Saluum me fac.* Border with arms and four shields.

Top. Three lozenges with heads, one crowned.

Below. Three lozenges. A seated woman, a seated man with book, another seated man: these two look up.

Below text. Five trees: between them are four single figures of boys who are spinning wooden trenchers, each of which has a ring and dot in the centre.

Initial. Gold floriated ground: below David crowned, nude, in green water. Above Christ half-length, in blue cloud, with globe, blessing.

2nd Initial. *Amplius laua.* A woman praying.

36. f. 40. *Quam bonus.* A woman, half-length, with book.

37. f. 41 *b.* *Voce mea.* David praying.

38. f. 45 *b.* *Exultate.* Border of arms and four shields.

Top. Two dragons, two excellently drawn rabbits, and a bird. Three lozenges with winged human-headed monsters.

There are five other lozenges on the page, with singers and dancers.

Below. A hunting scene: a deer, two hares (one behind the hunter) and two dogs: a man shooting.

Initial. Gold ground with punctured dots and lines. David crowned, cross-legged, sits playing with two hammers on four bells which hang on a bar above. His harp lies on *R.*

A smaller initial has a praying figure.

39. f. 46. *Deus stetit.* A praying man.

40. f. 46 *b.* *Quam dilecta.* Monk with book.

41. f. 47 *b.* *Fundamenta.* A seated man with a book.

42. f. 50. *Qui habitat.* Man with book.

43. f. 50 *b.* *Bonum est.* Half-length saint with book.

44. f. 51 *b.* *Venite.* An angel.

45. f. 52. *Cantate.* A priest in cope with book.

46. f. 52 *b.* *Confitebor* (Response). A man with hand to eye.

47. f. 53. *Cantate.* Border and shields as usual.

Lozenges. (*a*) a monster, (*b*) a suppliant, (*c*) a woman stands holding a book and ? a lamp, (*d*) Christ blessing, with book, (*e*) a suppliant.

Top. A Bishop with mitre and crozier, and a man with book: each has the hind quarters of a beast.

Below. *L.* a woman plays a fiddle, a black-haired man in scarlet blows a pipe and beats a drum: *R.* three women dancing.

A dog and rabbit in the lower margin.

Initial. Gold ground. Two priests in copes sing before an open book on a red lectern. The book is inscribed *Cantate domino canticum.* Above are three trefoiled arches.

48. f. 53 *b*. *Dominus regnauit.* Apostle with book.

49. f. 54. *Domine exaudi.* David praying.

50. f. 61. *Dixit dominus.* Border and five shields.

Lozenges. Three, of nimbed seated figures, one a woman.

Top. A man in a red cloak, with no arms, and a long tail, striding to *R*.

Below. A suppliant in scarlet looking up at the initial. A man facing *R*. with a knowing smile shoots with a crossbow at a bird which is just taking flight.

Initial. Gold ground in lozenges, with quatrefoils. The Father and Son seated. One has a gold orb, the other a book. The Dove descends vertically between them.

From this point the small initials are noted only where they seem remarkable.

51. f. 66 *b*. *Lucerna pedibus.* A lion biting his tail.

52. f. 68. *Principes.* A woman in mail and surcoat, with sword and shield (*gules* an eagle displayed *arg.*).

53. f. 69. *Letatus.* A man with harp.

54. f. 74 *b*. *Voce mea.* An angel with a book.

55. f. 78. *Ego dixi* (Canticum Ezechie). A man with a stick approaches a gate.

56. f. 82. *Quicunque vult.* A Bishop seated, expounding.

57. f. 83 *b*. *Litany.* A kneeling angel.

58. f. 86. *Vigils of the dead. Placebo.* Christ seated, showing His wounds: the cross on *L*., the lance on *R*.

59. f. 88 *b*. *Lect. vii. Si Christus predicatur.* Christ standing in the tomb.

60. f. 89. *Lect. ix. Fratres de temporibus.* Apostle at desk with open book.

61. f. 92. *Proprium de tempore.* 1*st Sunday in Advent.*

Border with arms and shields, *ut supra.*

Lozenges. At top, three heads:

At bottom, three prophets with scrolls.

Below text. *L*. three boys, the one in centre has his head muffled in a blue bag: the other two strike him with similar bags: a tree at each end.

R. Between two trees, two men, each with a boy astride on his shoulders: the boys attack each other.

Initial. Venite ascendamus. Gold ground, damaged. Isaiah with blank scroll on *L*. On *R*. Christ with book, seated on a hill (the mountain of the Lord) with trees at the base.

Smaller Initials. Ecce dies ueniunt. Virgin with book.

Conditor alme. A praying woman.

62. 92 *b*. *Excita quaesumus.* A nimbed man praying.

63. *Ueni redemptor.* Woman with book.

64. 93. *Uisio Ysaie.* Isaiah with saw in head and joined hands.

65. 93 *b*. *Cognouit bos.* An ox.

94. Shield checky *or* and *azure.*

66. 94 *b*. *Accipiamus natum.* Apostle with book.

95. Shield *gules*, three chevrons *or.*

67. 96. *Ales diei.* Apostle with book.

68. 96 *b*. *Ecce uirgo.* Prophet with book.

97. Shield of Savoy.

	98.	Shields of Brienne (with *cotise gules*) and de Tocy.
	99.	Shield of England.
69.		*Apprehendant septem mulieres.* A nimbed woman kneeling.
70.	100.	*Uerbum quod uidit Ysaias.* Isaiah with scroll.
	102.	Shield of Montbéliard.
	105.	Shield *or*, a lion *azure*.
	105 *b*.	Shield of France.
71.	,,	*Ecce apparebit.* Christ with orb. A dragon-man below.
	106.	Shield of Dreux.
	111.	Shield of Brienne.
	114.	Shield *gules*, a lion *or*.
	115.	Shield of Vienne.
	117.	Shield of Brienne with *cotise gules*.
72.	117.	*Canite tuba.* Coped clerk with book.
	117 *b*.	Shield *gules*, a cross *or*.
73.	118.	The O antiphons have each an initial with a praying figure: except *O clauis dauid*, which has a bust of Christ.

After 118 a leaf with the beginning of the Christmas service is gone.

	119 *b*.	Shield *azure*, an cagle *or*.
	,,	Shield *or*, an eagle *sable*.
	120.	Shield *gules*, a lion *or*.
74.	123.	*Consolamini.* Christ with orb.
	125.	Shield *or*, a lion *gules*.
	128.	Shield of Chatillon-S.-Paul.
	131.	Shield *gules*, two bends *vair*.
75.	132 *b*.	*Lapidauerant.* A man in red stoning Stephen, who kneels.
	134 *b*.	Shield of Coucy.
76.	136 *b*.	*Commendat.* Bust of Christ.
77.	139.	*Sub altare.* Saint with book.
	141.	Shield *gules*, three pales *vair*.
78.	142.	*Vidi supra montem.* The Lamb standing on a rock.
	144.	Shield of Vienne.
	148.	Shield quarterly *gules*, and *argent*.
	155 *b*.	Shield of Vienne.
	159 *b*.	Shield *argent*, a cross *gules*.
	160 *b*.	Shield *or*, a leopard *gules*, with a bordure of the second.
79.	167.	*Diuisus.* Bust of Christ.
80.	168 *b*, col. 2.	Bust of Paul.
	169 *b*.	Shield *argent*, a saltire *gules*.
	170 *b*.	Shield of Montbéliard.
	171.	Shield of Chiny.
81.	171.	Margin. A fox with a battle-axe facing a hare with a sword: a goldfinch on *R*.
82.	171 *b*.	*Et patres uestros.* Virgin with palm and book.
83.	,,	*Et uoce terreamini.* Half-length warrior in mail with red surcoat.
84.	,,	Margin. A lion: on *R*. a monkey with stick, carrying two birds with long necks and beaks in a red basket on his back.

85. 172. (Two initials gone.) Margin. A hare looking round to *R.*, a monster with long neck tied in a knot, and human head.
86. 172 *b.* *Nemini quicquam.* Christ seated, with slender cross.
87. ,, Margin. A monkey riding on a white goat.
173. Two initials gone.
173 *b.* Shield *gules*, a scutcheon *argent.*
88. ,, Margin. A fox lies on his back with his tongue out: a magpie perched on his body: three other birds fly down.
89. 174. *Paulus seruus.* Initial. Paul with sword.
90. ,, *Huius rei.* Initial. Virgin with book, half-length.
,, Shield *azure*, a lion *or.*
91. ,, *Dixit quidam.* Epimenides as prophet with scroll.
92. ,, Margin. A centaur shoots at a goldfinch: a bearded man covered with long hair creeps to *L.*, a hawk on *R.*
174 *b.* Initials. Shield of Savoy.
93. ,, *Alleluya dulce carmen.* A Virgin with palm and book.
94. ,, *Preces populi.* A kneeling nun.
95. Margin. A hare crouching: a monster with long neck and man's head.
96. 175. Initials. *Dignitas.* Christ with book.
97. *Idem enim.* A king with beast's legs plays a fiddle.
98. Margin. A lion with full face sitting.
A monkey in chair, with cap, tippet and birch: another sits before him with book on a red cushion: a hawk on *R.*
99. 175 *b.* Margin. A black bear: a man kneeling on *R.* holds a cord round its neck, and brandishes a club: a goldfinch on *R.*
100. 176. Initials. *Unde effectum.* Nimbed Virgin with book.
Shield of Coucy.
101. Margin. *L.* a monkey on a cock, with red shield and lance, face *R.*: *R.* a monkey on a duck with shield, *gules*, an eagle displayed *arg.*, and lance. Both have scarlet pennons. A bird on *R.*
102. 176 *b.* Upper Margin. A knight in blue mail and scarlet surcoat with round target and raised sword: beast's legs. A dark grey lion approaches from *R.*
103. Initial. *Regnum celorum.* Half-length prophet in cap.
104. Lower Margin. A deer on hind legs plays a harp.
105. 177. Initials. *Ipse enim.* A monk-monster reads a book, another creeps down to look at it.
106. *Alleluya alleluya.* A seated monk in red reads a book.
107. Margin. *L.* a hare sitting: *R.* a white dog crouches gnawing a bone.
108. 177 *b.* Initial. *Nescitis quia hii.* Half-length Virgin with book.
109. Margin. A dappled grey horse throws out its heels against a red shield held by a man with raised club: goldfinch on *R.*
110. 178. Initials. *Nolite amittaie* (sic). Kneeling man in scarlet.
111. *Pacem sequimini.* Bust of Bishop in red mitre.
112. *Nolo uos ignorare.* Bust of Paul.
113. Margin. *L.* a cat with a mouse in its mouth: a squirrel eating a nut: *R.* a mermaid holding a green fish in each hand.
114. 179. Initials. *Qui cum sit splendor.* Bust of Christ.

			Shield of Montbéliard.
115.			*Et cum iterum.* Bust of David.
			Shield of France.
116.			*Ad quem autem angelorum.* An angel face *R.*
117.		Margin.	A man wrestling with a fox : goldfinch on *R.*
118.	179 *b.*	Upper Margin.	A man seated on a bishop-headed monster blows two long trumpets.
119.		Initials.	*Non enim angelis.* Bust of a nun.
			Shield of Joinville.
120.			*Qui enim sanctificat.* Priest in cope with bucket and asperge.
121.		Margin.	Two rams butting at each other.
122.	180.	Initials.	*Quia ego* (l. *ergo*) *et pueri.* Boy in white with book.
123.			*Tanto amplioris glorie...pre moyse.* Bust of Moses horned.
124.			*Habemus graciam.* Kneeling virgin.
125.		Margin.	A boar running at a woman in blue: she kneels to receive him on a sword.
126.	180 *b.*	Initials.	*In principio creauit.* Christ seated full face with orb.
127.			*Dixitque deus. Fiat firmamentum.* Christ standing face *R.* with book and blessing.
128.		Margin.	A winged monster with woman's head : a goldfinch.
	181.	Initial.	*Dixit uero deus Congregentur.* As 127.
129.		Margin.	A hare with round shield and sword fights a white dog with like weapons: goldfinch on *R.*
130.	181 *b.*	Margin.	A monster with human head and long neck tied in a knot.
131.	182.	Initial.	*Lectio sancti euuangelij.* The sower with white cloth round his neck.
132.		Margin.	A monkey on a dappled grey horse, face to tail, rides to *L.*
133.	182 *b.*	Initial.	*Unde et hiis deus.* Prophet in cap with scroll.
134.		Margin.	A man in dark tunic with raised hand clutches the chin of another man, bald, in white drawers. He has thrust his foot through the body of the latter, who holds a round object in his hand, and seems to protest.
135.	183.	Margin.	Two men in ragged clothes sit facing; a green board with three dice between them : on *R.* a hare nibbling foliage.
			An initial gone.
136.	183 *b.*	Initials.	*Ipse dominus.* A king-monster plays a harp.
			Benedictus deus. A kneeling beardless saint.
138.			*Mundemus nos.* A lion.
			Shield of England.
139.		Margin.	A hare riding a white dog and blowing a trumpet.
140.	184.	Initials.	*Protulit terra.* Christ standing with book : a tree on *L.*
141.			*Dixit autem deus: Fiant luminaria.* Christ with book : the sun and moon in a cloud on *R.*
			Shield of Savoy.
142.		Margin.	A deer pursued to *L.* by a white dog.
143.	184 *b.*	Initials.	*Dixit etiam deus.* Bust of Christ.

144.			*Dixitque deus: Producat.* As 127.
145.			*Tulit dominus deus hominem.* Christ takes the hand of Adam, who emerges from green ground.
146.		Margin.	A hare stands playing a portable organ; a dog faces him, and plays a bagpipe.
147.	185.	Initials.	*Immisit ergo.* Christ creates Eve from the side of sleeping Adam.
			Shield of France.
148.			*Erant autem uterque nudi.* Nimbed Virgin, hand to face.
			Shield of England.
149.			*De fructu uero ligni.* A tree.
150.		Margin.	A mitred fox with cross is standing: a woman in red kneels to him.
			An initial gone.
151.	185 *b.*	Initials.	Shield of Montbéliard.
			Comedit etiam. Initial gone: Adam's figure on *L.* remains.
152.			*Iusticia dei.* Mailed knight-monster with target and mace.
153.			*Preces nostras.* Nun in red kneeling.
154.			*Dixit dominus ad noe.* Noah standing: Christ speaks out of cloud.
	186.	Initial.	Shield of Savoy.
155.		Margin.	A fox runs to *L.* with a cock in his mouth: a woman pursues him with a distaff.
156.	186 *b.*	Initials.	*De animantibus.* Bust of Christ.
157.			*Fecit ergo noe.* Noah with raised axe working at a ship.
158.		Margin.	*L.* a lion seated: *R.* a monkey in cap carrying a round basket or nest, with three young birds in it, to *L.*
159.	187.	Initial.	*De animantibus.* Noah and his wife in a boat on the water.
160.		Margin.	Aristotle on all-fours: a woman in red with a whip seated on his back.
161.	187 *b.*	Initials.	*Redemptor.* Bust of St Gregory with conical tiara.
162.			*Sed miraculis.* Bust of Virgin with book.
163.		Margin.	*L.* mermaid with double tail blowing two trumpets: *R.* a dog pursuing a hare.
164.	188.	Initial.	*Si linguis.* Bust of a beardless man.
165.		Margin.	Monster with two faces, one of a bald man, with target and sword: cock on *R.*
166.	188 *b.*	Initials.	*Uiuus est sermo.* Seated man speaking.
167.			*Cum effuderis.* Beardless Apostle with book.
168.		Margin.	Two centaur-knights in mail, with shields and swords, running at each other: shield on *L.* *azure*, fleurs de lys *argent:* on *R.* Montbéliard.
169.	189.	Initials.	*Omnes pisces.* Woman praying at altar.
170.			*Dixit dominus ad noe.* Noah stands, Christ speaks from cloud.
			Shield of England.
171.		Margin.	Man playing a fiddle: woman in brown dancing on *R.*
172.	189 *b.*	Initials.	*Ubi deus mutauit.* Bust of St Severinus in mitre.
173.			*Cum ieiunatis.* Praying woman.

174.		Margin.	Hound pursuing hare: nude man in hood and cap walks to *L.* eating.
175.	190.	Initials.	*Ypocrisis.* A bishop standing. Shield of Coucy.
176.		Margin.	Women with targes and shields fight: crested bird on *R.*
177.	190 *b.*	Initials.	*Presta quesumus.* Praying monk. Shield of France.
178.			*Hebreorum.* St Leo seated with conical mitre and cross.
179.			*Abstinentes.* Bust of a prophet.
180.		Upper Margin.	A monkey with targe and sword: a kneeling man with targe and sword, which is caught by a stork (more like a flamingo) standing on *R.*
	191.	Initials.	Shield Savoy-Bar impaled.
181.			*Parce dne.* Praying monk.
182.			*Appropinquante.* Bust of Virgin.
183.			*Que enim nobis.* Bust of Christ. Shield *gules*, a scutcheon *argent.*
184.			*Confitemini.* A monk (black over white) seated: a nun seated speaks to him (confession). A tree by her.
185.		Margin.	A monkey walks to *L.*: a monkey on *R.* stands in red gown holding a casket.
186.	191 *b.*	Initials.	*Non enim uult.* Bust of a king. Shield of Montbéliard.
187.			*Contristati.* Praying woman nimbed.
188.		Margin.	A mailed knight with sword and shield (*gules*, a cross with a saltire over it *argent*) attacks a snail on *L.* with two horns.
189.	192.	Initial.	*Deus qui ecclesiam.* Bust of a Pope.
190.		Margin.	A tailor in dark grey kneels touching a pair of shears and raising his *L.* hand: a hare with club stands on *R.* holding the shears.
191.	192 *b.*	Initials.	*Licet nobis.* A monk stands blessing. Shield of Savoy.
192.		Margin.	Two monkeys in a two-wheeled cart drawn to *R.* by a cock: one blows a trumpet.
193.	193.	Initials.	*Natura enim.* Kneeling woman nimbed, with book. Shield of Cte de Champagne.
194.		Margin.	A woman playing a fiddle: a squirrel eating.
	193 *b.*	Initials.	Shield *azure*, a cross *or*, between four fleurs de lys of the 2nd.
195.			*Parum enim.* Beardless saint with scroll.
196.		Margin.	*L.* a Saracen in brown with flying turban and red spiked shield, and lance, rides to *L.* pursued by a mailed knight on white horse, with helm, and long white handkerchief flying, and sword, and shield (*gules*, a lion rampant *argent*).
197.	194.	Initial.	*Dubitari a quibusdam.* Christ standing with book: a black devil holds up a stone and points to three white stones on the ground. (First Temptation.)
198.		Margin.	Christ seated on the *E.* end of a Church with green roof, clerestory, and two western turrets. Below Him stands a

			black devil with book, pointing to two gold vessels on the ground. (Second and Third Temptations.)
			Squirrel on *R.*
199.	194 *b.*	Initial.	*Cor mundum.* Beardless saint with book.
200.		Margin.	A duck hung by its neck in a red fork stuck in the ground. Two monkeys approach from *R.*, the foremost with a stick.
201.	195.	Initial.	*Hortamur uos.* Bust of monk in red.
		Margin.	Man in red shoots at a bird on a spray. Arrow in the air.
202.	195 *b.*	Initials.	*Ecce pascam.* Bust of Christ blessing, face *R.*
			Shield *gules*, a lion *or*.
203.		Margin.	Hound pursuing hare: fox playing pipe and beating tabor.
204.	196.	Initials.	*Vir si fuerit.* Bust of Paul.
205.			*Audiuimus fratres.* Augustine (?) as monk speaking.
			Shield of Coucy.
206.		Margin.	A woman in red with raised arms (? dancing): a monk seated with open book looks round at her.
207.	196 *b.*	Initial.	*Conuertimini.* Bust of Christ with orb.
208.		Margin.	Deer runs to *L.* Man in dark tunic bends his bow at it.
209.	197.	Initials.	*Conuerte uos.* Female saint with book.
210.			*Derelinquat impius.* Priest in red cope with open book.
211.		Margin.	A centaur with targe and club pursued by a bald centaur with bent bow.
212.	197 *b.*	Initials.	*Lauamini.* Female saint with palm and book.
213.			*Ex more docti.* Bust of monk.
214.		Margin.	*L.* a monkey sits blowing a horn: on *R.* a monkey on a lion's back puts his hand into its mouth.
215.	198.	Initials.	*Absolue quesumus.* Praying man.
216.			*Dixit sarai.* Sarah (*R.*) and Abraham stand talking.
217.		Margin.	A hare with club rides a monkey to *R.*
218.	198 *b.*	Initials.	*Dixit ei angelus.* Hagar standing: a well on *R.*, above it an angel.
219.			*Ascendant.* Bald man praying.
220.		Margin.	Two men in caps with stiff tails, one with stick, one with harp, walk to *R.*: a hare on *R.* seated, looks back to *R.*
221.	199.	Initials	*Peperitque agar.* Hagar in bed receives a swaddled child from a woman in red.
222.			*Dixitque dn̄s ad abraam.* Abraham standing: God speaks from a cloud.
223.			*Dixitque ei deus.* Abraham praying.
			Shield of Vienne.
224.		Margin.	The sacrifice of Isaac. On *L.* angel in blue cloud catches Abraham's blade, and points down to the ram. In centre Abraham in cap with raised sword, looks round; his *L.* hand is on Isaac's head, who sits with bound hands on a draped altar on *R.*
225.	199 *b.*	Initials.	*Deuotionem.* Bust of nimbed Virgin.
			Shield of Coucy.

226.			*Precipiensque* (i. *Respiciens*). On *L.* a falling tower: Lot's wife with raised hands looks back at it.
227.			*Uiditque.* Lot, bald, in red tunic walks *R.* carrying a cloak on a stick.
228.		Margin.	Two boys facing, a tree between them: they are bowling at each other with round yellow bowls.
			A leaf is gone here.
229.	200.	Initial.	*Quod cum audiuit.* Rebecca (?) standing with spread hands.
230.		Margin.	A man in red on *R.* (Esau), with three arrows in his belt, shoots at a deer running on *L.*, with an arrow in its back. A tree between them.
	200 *b.*	Initials.	Shield of England.
231.			*Certamen.* Rebecca seated, with spread hands.
232.		Margin.	*L.* two hares: a dog pursuing: *R.* a man with flying hair emerging from a snail-shell bends his bow at a (white) monkey in brown mantle with targe and sword, riding at him on a deer.
233.	201.	Initial.	*Quid intercesserat.* Female saint with book.
234.		Margin.	A monster with two human faces tickles with a twig a bird sitting on a spray.
	201 *b.*	Initials.	Shield of Savoy.
235.			*Hoc mulier.* Female saint with palm and book.
236.		Margin.	A dog on his hind legs beckons a boar on his hind legs, who is playing a bagpipe (with a head).
237.	202.	Initial.	*Domine labia.* A praying woman.
238.		Margin.	A monkey hits with a stick the head of a hawk bending forward on a spray.
	202 *b.*	Initials.	Shield *azure*, a lion *or*.
239.			*Volens deus.* Bust of Paul.
240.			*Qui gloriatur.* A female with spread hands.
241.		Margin.	A hare with stick carrying a bundle of green rushes to *L.*
242.	203.	Initials.	*Abiit iacob.* Jacob young, in red tunic, walks to *R.*
243.			*Deditque ei.* Jacob young, in dark tunic, carries a bowl of food and four cakes to *L.*
244.			*Presta quesumus.* Female saint praying.
245.	203 *b.*	Initials.	*Aderat ergo* (l. *Oderat*). Rebecca and Jacob talking.
			Shield of Savoy.
246.			*Habitatis.* Bust of prophet with book.
247.			*Perfice quesumus.* Priest in red chasuble with open book.
	204.	Initials.	Shield of Coucy.
248.			*Dixit quoque rebecca.* Isaac old in bed: Rebecca speaks to him.
249.			*Uocauit Ysaac.* Isaac in bed: Jacob speaks to him.
250.			*Populum tuum.* Female saint praying.
			Shield *gules*, a lion *or*.
251.			*Profectus iacob.* Jacob walks to *R.* with cloak on stick.
252.	204 *b.*	Initials.	*Quos interrogans.* Bust of Jacob (?) beardless.
253.			*Presta nobis.* Praying maiden with book.

254.			*Diligebat rachel.* Laban seated: Jacob speaks.
255.		Margin.	Jacob with cloak on stick approaches two shepherds. One stands with crook, one sits playing a bagpipe: on *R.* four sheep and two trees on a hillock.
256.	205.	Initials.	*Qui uocatis.* A table spread: at it, Laban between two youths: one on *R.* holds a cup.
257.			*Presta quesumus.* Half-length female saint with book.
258.			*Dixit iacob ad socerum.* Jacob speaks to Laban seated on *R.*
259.	205 *b.*	Initials.	*Tandemque potitus.* Leah stands with spread hands: God with book speaks from a cloud.
260.			*Presta.* Female saint with book.
261.	206.	Initials.	*Familiam tuam.* Praying woman.
262.			*Audi benigne.* Bust of monk in red.
263.		Margin.	Blue elephant with long trunk. On his back is an embattled round tower in two stages, and in it a man in red blowing a trumpet.
264.	206 *b.*	Initial.	*Habitabat.* Potiphar sits cross-legged. Joseph kneels.
265.		Margin.	Half-man with beast's legs and tail plays a fiddle.
266.	207.	Margin.	Joseph drawn out of pit by his arms, the brothers in two groups (5 and 5): on *R.* a Midianite rides up, holding up a purse.
267.	207 *b.*	Initial.	*Quem cum uenientem.* Joseph walks *R.* carrying a white bag and red jug.
268.	208.	Initial.	*Demoniacus.* A fool, bald, with club, eating a cake, walks to *L.*
269.		Margin.	A fox with staff, scrip, and hat on back, walks to *L.*
270.	208 *b.*	Initial.	*Tria generalia.* St John (?) seated writing.
271.		Margin.	A monster with three human faces.
272.	209.	Initials.	*Quidam autem ex eis dixit.* A Jew speaking.
273.			*Fac benig(n)e.* Bust of Bishop.
274.	209 *b.*	Initial.	*Quesumus omnipotens.* Praying man.
275.	210.	Initials.	*Fidelis deus.* Seated bishop with crozier. Shield *azure*, a cross *argent*, between four fleurs de lys *or*.
276.		Margin.	A lion biting his paw.
277.	210 *b.*	Initials.	*Dixit pharao.* Pharaoh seated cross-legged. Joseph speaks. Shield of Champagne.
278.		Margin.	A church-like building with red roof, door, and two large windows, wall and steps. A man with a sack approaches from *R.* (Storing grain in Egypt.)
279.	211.	Initial.	*Clarum decus.* Priest in cope with open book.
280.	211 *b.*	Initial.	*Cordibus nostris.* Female saint praying.
281.	212.	Initials.	*Descenderunt.* Jacob (?) stands with spread hands. Shield of Joinville.
282.			*Tua nos.* Bust of female saint with book.
283.		Margin.	Group of ten brethren kneeling: on *R.* stands Joseph in cap with staff.
284.	212 *b.*	Initials.	*Quibus ille.* Bust of youth in red.
285.			*Presta nobis.* Praying man.

286.			*Hec sunt nomina.* Scribe writing at desk.
287.			*Et surrexit alius.* Bust of Pharaoh.
288.	213.	Initials.	*Constituit.* Bust of bearded man (overseer) in cap.
289.			*Et dixit pharao.* Bust of female saint.
290.		Margin.	*L.* a man hewing one of two blocks of stone: *R.* a man on a portcullised tower placing a block. Building in Egypt.
291.	213 *b.*	Initials.	*Presta quesumus.* Nimbed man in alb. Punctured gold ground.
292.			*Et descendit filia.* Bust of female (Pharaoh's daughter).
293.		Margin.	Finding of Moses. *L.* three women point: *R.* green water with fishes: on it a cradle with swaddled child.
294.	214.	Initial.	*Presta quesumus.* Praying youth.
295.		Margin.	Man shooting at a goldfinch.
296.	214 *b.*	Initial.	*Dixit moyses.* Moses horned with scroll.
297.		Margin.	The Burning Bush on *R.* with Christ half-length speaking: *L.* Moses sits and takes off his shoe.
298.	215.	Initial.	*Fit Moyse.* Moses horned kneels.
299.		Margin.	Hare on *L.* White dog on *R.*
300.	215 *b.*	Initials.	*Fit Moyse.* As 298.
301.			*Qui signa.* Female with book.
302.		Margin.	Monster with bat's wings.
303.	216.	Initial.	*Et nos patres.* Monk half-length speaking.
304.		Margin.	Feeding of 5000. Group of 8 people seated on *L.* *R.* Christ gives a cake to one: 2 apostles and youth with basket behind.
305.	216 *b.*	Initial.	*Tunc acceptatis.* Female saint with spread hands.
306.	217.	Initials.	*Lauamini.* Priest in red chasuble with open book.
307.			*Audite.* Bust of youth.
308.	217 *b.*	Initials.	*Dixit dn̄s.* Moses horned standing: Christ speaks out of cloud.
			Shield of Lorraine.
309.		Upper Margin.	A white dog pursues a hare to *L.*
310.		Lower Margin.	A monkey hits another on the head with a stick.
	218.	Initials.	Shield of England.
311.			*Deprecacionem.* Praying female saint.
312.	218 *b.*	Initials.	*Et dixit Pharao.* Bust of Pharaoh.
			Shield of Savoy.
313.			*Cogebant.* Jew with scroll.
314.		Margin.	Pharaoh sits with sceptre, cross-legged, on throne, with four leopards' heads: on *R.* Moses horned with staff, and Aaron, bald.
315.	219.	Initials.	*Deus qui.* Female saint with book.
			Shield of England.
316.			*Dixit eis pharao.* Bust of Pharaoh in red, full-face.
317.	219 *b.*	Initials.	*Obuiauerunt.* Moses horned with spread hands.
			Shield *gules*, a scutcheon *argent.*
318.			*Populi tui.* Bust of Bishop.
319.			*Conuertit.* Moses horned kneeling: Christ's head on *R.*
	220.	Initials.	Shield of Savoy-Bar.

320.			*Da quesumus.* Youth in red stands praying.
321.			*Tu autem uade.* As 308.
			Shield of France.
322.			*Fiat domine.* Female saint praying.
323.		Margin.	The Red Sea. On *L.* a heap of pink water: in it a crowd of mailed knights (4) and Pharaoh, on horses, falling: on *R.* four Jews walking to *R.* led by Moses horned with knobbed staff.
324.	220 *b.*	Initial.	*Confusus.* Female saint with palm.
325.		Margin.	A monster with joined hands: a mermaid with club and targe.
326.	221.	Initials.	*Deus qui.* Praying nun.
327.			*Verba iheremie.* Jeremiah in cap with scroll. Christ's head on *R.*
328.		Margin.	A nude youth astride on lion's back, pulling its mouth open: *R.* a blue stork?
329.	221 *b.*	Initial.	*Et factum.* Bust of Jeremiah with book.
	222.	Initial.	Shield of Lorraine.
330.		Margin.	Man in red shoots with crossbow at a bird: arrow in air.
331.	222 *b.*	Initial.	*Olim michi.* Jeremiah with scroll.
332.		Margin.	A boy seated with crossed (? tied) hands: on *L.* a boy touches his head, another stands with spread hands: on *R.* one points. A game of some kind like blindman's buff.
	223.	Initials.	Shield of England.
333.			*Non dedignatur.* Female saint with palm.
334.	223 *b.*	Initial.	*Uide dñe.* Praying man.
335.	224.	Initial.	*Pange linguam.* Priest in chasuble with open book.
336.		Margin.	*L.* a woman (Lust) with flying kerchief, mounted on a white goat tilts with lance against a mailed knight in red surcoat, mounted on a white ram: the lance breaks and he falls.
337.	224 *b.*	Initial.	*Quesumus omnipotens.* Praying nun in red.
	225.	Initials.	Shield *gules*, a lion *or*.
338.			*Et dixit dñs.* Jeremiah stands with spread hands. Christ from *R.* touches his mouth.
339.	225 *b.*	Initial.	*Et dixit dns.* Jeremiah stands with book: Christ's head on *R.*
	226.	Initials.	Shield of Dreux.
340.			*Paueant.* Female saint with palm and book.
341.	226 *b.*	Initials.	*Tu autem.* Bust of Bishop.
342.			*Et factum est.* Jeremiah: Christ speaks from *R.*
343.		Margin.	Dog with man's head in red cap runs towards a hare which runs to meet it.
344.	227.	Top.	Stork or crane.
345.		Initial.	*Tu ergo.* Jeremiah, bald, with scroll.
			Shield of Lorraine.
346.	227 *b.*	Initials.	*Da nobis.* Praying man in red.
347.			*Factum est.* Jeremiah in dark robe with scroll.
			Shield *gules*, a scutcheon *argent*.

348.			*Hec dicit.* Bust of Christ.
349.	228.	Initials.	*Adesto.* Bust of monk.
350.			*Obstupescite.* Female saint with book.
351.			Stork with goat's head.
352.			*Presta.* Praying youth in red.
353.	228 *b.*	Initials.	*Filii quoque.* Jeremiah seated with scroll. Shield *azure*, a cross *argent*, between four fleurs de lys *or*.
354.			*Concede.* As 352.
355.		Margin.	Man shoots at a goldfinch.
356.	229.	Initials.	*A seculo.* Man in alb, with open book.
357.			*Proficiat.* Praying man in red at desk.
358.	229 *b.*	Initial.	*Psalmi.* Paul in chasuble, with open book, at desk.
359.	230.	Initial.	*Dicit itaque.* Jeremiah, bald, with scroll, seated.
360.	230 *b.*	Initial.	*Denique.* Prophet in cap with scroll.
361.	231 *b.*	Initials.	*In asino.* A dragon supports a mailed knight in grey surcoat with red shield and sword, who fights a dragon female with sword and targe.
362.			*Ante quinque.* Bust of man in cap.
363.		Margin.	A white hound with open mouth pursues a hare.
364.	232.	Initial.	*Omnipotens.* Praying woman.
365.		Margin.	Monster-man blowing a trumpet.
366.	232 *b.*	Margin.	Entry into Jerusalem. *L.* Christ on the ass followed by 4 Apostles: a tree with a man in it throwing down a branch. A man in red in a towered and porteullised gateway spreads a blue robe.
367.	233.	Initials.	*Desiderata.* Seated prophet in cap with scroll.
368.			*Quamuis.* Bust of man in dark robe.
369.	233 *b.*	Margin.	Unicorn (dark) pursues a deer to *R.*
370.	234.	Initial.	*Faciem meam.* Priest in chasuble with open book.
371.		Top.	A boar pursued to *L.* by a white hound: a man on *R.* with spear stands blowing a horn.
372.		Margin.	A monster with two human faces, and long neck, tied in an elaborate knot.
373.	234 *b.*	Initials.	*Da quesumus.* Kneeling priest in red cope. Shield of Champagne.
374.			*Omnipotentia.* Bust of Bishop.
375.		Border.	Man with bow shoots up at a stork.
376.	235.	Initial.	*Cum multis.* Bald man (? Paul) with scroll.
377.		Margin.	Last Supper. Table with fish, and dishes, silver flagon, etc.: on *L.* youth in tunic with bowl. Behind four Apostles, Christ, with chalice, John lying forward on the table, four more Apostles.
378.	235 *b.*	Initial.	*Cum enim pylatus.* Like 376.
379.	236.	Initial.	*Libera me.* Bust of nimbed man in cope (?).
380.	236 *b.*	Initial.	*Presta quesumus.* Praying nun in red.
381.		Margin.	Washing of Feet. Christ girt with towel kneels on *L.* and washes Peter's feet in a gold basin. Peter touches his head: four more Apostles sit on the same seat.

382.	237.	Initials.	*Factum est.* Jeremiah in cap with scroll seated.
383.			*Plorans.* Jeremiah in cap sits with hands to face.
384.		Margin.	*L.* Jeremiah in cap sits with hands to face: *R.* two towers and some walls falling, their roofs in air.
385.	237 *b.*	Margin.	The Agony: a hill with three trees: *L.* three Apostles sleeping. *R.* Christ kneeling: an angel in a blue cloud above.
386.	238.	Initial.	*Ergo exauditi.* Prophet in cap with book.
	238 *b.*	Initial.	Shield of Savoy.
387.		Margin.	Three Jews, two in caps: one gives gold to Judas bareheaded, who points to his mouth.
388.	239.	Initials.	*Ante diem.* Bust of Christ.
389.			*Pascha.* Jew with scroll.
	241.	Initial.	Shield of Coucy.
390.		Margin.	Betrayal. *L.* two mailed men, one with club, one holds Christ: *L.* Christ kissed by Judas: *R.* two mailed men, one with spear and lantern, the other with axe.
391.	241 *b.*	Initials.	*Confregit.* Bust of Bishop.
			Shield of France.
392.		Margin.	Christ with blood (?) on His face held by two men; one is about to smite Him with open hand: *R.* Caiaphas on a seat, in cap, rends his clothes.
393.	242.	Margin.	Christ held by two men before Pilate, seated cross-legged in berretta.
394.	242 *b.*	Margin.	Christ held by two men with raised hands, before Herod seated cross-legged, crowned.
395.	243.	Initial.	*Preualuerunt.* Female (?) saint bareheaded with book.
396.		Margin.	The Scourging. Christ bound back to a green pillar: hands above head; His legs are crossed, and the *R.* foot has only two toes. On *R.* Pilate seated with raised hand. Two men scourge Christ with whips of three lashes. The one on *R.* is in red tunic and has a large head with short black hair. We shall meet him again (in no. 459).
397.	243 *b.*	Initial.	*Hoc quod narrat.* Seated prophet with scroll.
398.		Margin.	Christ in purple robe bears green cross: the Virgin and two nimbed women follow: on *R.* a man in red tunic with hammer.
399.	244.	Initials.	*Credat.* Priest in alb, with open book on desk.
			Shield of Savoy.
400.		Margin.	Crucifixion: Christ on green cross (three nails). Title. Sun and moon in clouds. The side is pierced, the body bent. On *L.* the Virgin, on *R.* John with book.
401.	245.	Initial.	*Quomodo obscuratum.* Jeremiah in cap with scroll.
402.	245 *b.*	Initials.	*Qui uescebantur.* Bust of Bishop.
			Shield *azure*, a lion *or*.
			A picture cut out of the margin. ? Deposition or Burial.
403.	246.	Initial.	*Deus enim.* Apostle with book.
	246 *b.*	Initial.	Shield of Champagne.

404.			*Uigiliae.* Mary Magdalene with book and casket.
405.	247.	Initial.	*Nam sicut.* Apostle with book.
406.	247 *b.*	Initial.	*O mors.* Female saint with joined hands.
	248 *b.*		Blank.

On f. 249 begins the *Proprium Sanctorum.*

407.	249.	Initials.	*Et respiciens.* Bust of John Baptist, pointing to a disc with a lamb on it.
408.			*Deus qui nos.* Praying man in red.
409.		Margin.	Man in red tunic dancing: deer stands up playing a fiddle.
410.	249 *b.*		*St Andrew.* Border of arms (Bar and de Tocy) and two shields of each.
			Lozenges. At bottom. *L.* Paul with sword and book, *C.* Christ with orb blessing, *R.* Peter with book and key.
411.		Initial.	*Stabat Iohannes.* Large initial with flourished gold ground.
			Above, two disciples nimbed with books. John Baptist (or Andrew) in purple with book points them to Christ on *R.* with book.
			Below. Andrew in purple lies on a green cross bent diagonally, head to *L.* Two men bind his arms to it.
412.			*Quesumus.* Praying youth in red.
413.		Margin.	*L.* Andrew and a youth in a yellow boat in green water pulling up a net of fishes: Andrew looks round to *R.* *R.* Christ stands with book, and raised hand.
414.	250.	Initial.	*Proconsul egeas.* Bust of Egeas[1] in cap and ermine tippet.
415.	250 *b.*	Initial.	*Cum offensus.* Apostle with book.
416.		Margin.	A 'Sciapous,' a white figure nude seated, holding his one huge foot over his head.
417.	251.	Initial.	*Audistis fratres.* Monk with book.
418.		Margin.	Unicorn prancing with horizontal horn.
419.	251 *b.*	Initial.	*Quanta nos.* Apostle with book.
420.	252.	Margin.	Stag blows trumpet with white cross on red banner: hare plays pipe and tabor.
421.	252 *b.*	Initials.	*Corde creditur.* Priest in alb, with open book.
422.			*Ambulans.* Apostle with book.
423.	253 *b.*	Initial.	*Igitur dominus.* St Agericus as Bishop with crozier under trefoil arch.
424.		Margin.	Monster with human head on body, and bird's head on neck: a white hawk flies at it.
425.	254.	Initial.	*Cuius plebs.* Priest in chasuble with open book.
426.		Margin.	A man in red tunic with club drives to *L.* an ass with a sack on its back.
427.	254 *b.*	Initial.	*Iam enim triginta.* Agericus in red gown with book, tonsured, under trefoil arch.
428.		Margin.	A tiger moth.
429.	255.	Initials.	*Nunc etiam.* Agericus seated with crozier and mitre. Shield of Lorraine.

[1] The proconsul of Achaia who executed St Andrew.

430.		Margin.	A hare carries a white dog on its shoulders.
431.	255 *b*.	Initial.	*In illo : Sint Lumbi.* Apostle with book and spiral taper.
432.	256.	Initial.	*Neque enim.* Apostle with book.
433.		Margin.	Hare with bow shoots at stag who lowers his horns.
434.	256 *b*.	Margin.	Two women in fishes' mouths: one on *L.* spreads her arms: on *R.* plays a guitar with *plectrum*.
435.	257.	Initials.	*Omnip. sempit.* Praying youth in red.
436.			*Aue presul.* Bust of St Nicholas.
437.	257 *b*.	Initials.	*Iste uir.* Nicholas as Bishop with book.
			Shield of England.
438.		Margin.	Hound pursues hare to *R.*
439.	258.	Initials.	*Deus qui.* Praying man in grey.
			Shield of Montbéliard.
440.	258 *b*.	Initial.	*Confessor dei.* Nicholas as bishop seated.
441.	259.	Initial.	*Auro uirginum.* Bust of Nicholas.
442.		Margin.	Under arch an old man in bed, a daughter gives him a gold ball: two more daughters face *R.*, one receives a gold ball through a window from Nicholas who stands outside vested as Bp. in chasuble, dalmatic, and alb.
	259 *b*.		Shield of Champagne.
443.	260.	Initial.	*Hic enim.* Hooded monk in white with book.
444.		Margin.	Knight in silver mail, helm with plume, red surcoat, shield *azure*, a lion *or*, raised sword: a unicorn with horizontal horn attacks him from *R.*
445.	260 *b*.	Initial.	*Homo cite.* Apostle with book.
446.	261.	Initial.	*Que uidelicet.* Bust of Christ.
447.		Margin.	A man in red carries a hare tied by the hind legs to his spear, to *L.*
448.	261 *b*.	Initial.	*Vir iste.* Bust of Nicholas.
449.		Margin.	A nude man with long grey beard, armless, walks to *L.*: on his back a hare blowing a trumpet.
450.	262.	Initial.	*Protegat.* Andrew with book.
451.	262 *b*.	Initials.	*Duo ex suis.* Andrew or John Baptist in grey with book.
			Deus qui. Praying man in red.
452.	263.	Initial.	*Laudabo.* Lucy with palm and book.
453.		Margin.	Man in red tunic and hood with staff carries a *hotte* on his back to *L.* In it are two hares, one blowing a pipe.
454.	263 *b*.	Initial.	*Paschasius consul.* Bust of Paschasius[1] in ermine, tippet, and cap.
455.		Margin.	Lucy in red: Paschasius points her to a gold idol (nude figure with sceptre) on a gold column.
456.	264.	Initial.	*Paschasius dixit.* Full length of Paschasius standing.
457.		Margin.	A tub with a tent-cover over it: a hare seated in it. Another hare approaches from *R.* carrying a swaddled baby-hare.
	264 *b*.		Shield of Lorraine.

[1] The prefect who executed St Lucy.

458.	265.	Initial.	*Tunc miserunt.* Bust of Paschasius bearded, in red.
459.		Margin.	*L.* three men, one black-haired, in red tunic, pull ropes attached to Lucy, who stands with joined hands: on *R.* a black-haired man in red pushes her (he appeared in no. 396).
460.	265 *b.*	Margin.	A man in a snail-shell, with targe and raised sword. The other figure cut out.
461.	266.	Initial.	*Cum enim regnum.* Lucy with palm and book.
462.	266 *b.*	Initial.	*Orante.* Lucy praying.
463.		Border.	A monk-monster with open book: another head looking over it.
464.		Margin.	Blue monster with long neck and human head.
465.	267.	Initial.	*Da nobis.* Praying youth.
466.	267 *b.*	Initials.	*Igitur cum.* Thomas with book.
467.			*Non dubito.* Bust of king.
			Shield of Montbéliard *gules*, two salmon *adossés argent.*
468.			*Dixit ei.* Thomas kneeling.
469.		Margin.	Thomas kneeling touches the side of Christ who stands with raised arms and long cross.
470.	268.	Initials.	*Quid fratres.* Monk with book.
			Shield *azure*, a lion *or.*
471.	268 *b.*	Initials.	*Da quesumus.* Silvester half-length as Bp. with crozier.
472.			*Concede.* Praying man.
473.			*Preces populi.* Priest in red chasuble with open book.
474.	269.	Initials.	*Da quesumus.* Praying man in red.
475.			*Deus qui.* Apostle with book.
476.		Margin.	Stag seated with raised foot: a fox leans on staff before him: on his back a *hotte* in which are seen four human heads.
477.	269 *b.*	Initial.	*Sebastianus.* Sebastian bearded in mantle, under which on each side is a crowd of human heads.
478.		Margin.	*L.* monkey in red tunic holding in *R.* hand the claw of a large bird; a hawk on *L.* hand: *R.* a monkey unclothed swinging the two wings of a bird on a string[1].
479.	270.	Initial.	*Erat enim.* Bust of ruler in cap.
480.		Margin.	A hairy nude man with long beard mounted on a stag rides to *R.* He is pursued by two dogs, one of whom he transfixes with a sword.
481.	270 *b.*	Initial.	*Denique.* Apostle with book.
482.	271.	Initial.	*Qui cum.* Bust of young ruler in cap.
483.	271 *b.*	Margin.	Man shoots at a large grey moth.
484.	272.	Initials.	*Accedentes.* Bust of youth in red.
485.			*Tunc uero.* Bust of female saint.
486.		Margin.	Monkey looking back: hound running.
	272 *b.*		Shield of France.
487.		Margin.	Centaur mailed, with raised sword, and shield (*gules*, an eagle, *argent*), pursued by centaur in high conical cap with bow and arrow.

[1] This is a lure to recall a hawk.

488.	273.	Initial.	*Ecce quod concupiui.* Agnes with palm holding lamb.
489.		Margin.	Man by a shrub with clap-net, on which are two birds. *L.* a stork, *R.* a hare.
490.	273 *b.*	Initial.	*Diem festum.* Half-length of Agnes, with book.
491.		Margin.	An old man, with crutch and joined hands: a monkey in a chair, in white hood and red tippet, holds up a green vessel, as doctor.
492.	274.	Initials.	*Tercio decimo*, as 490.
			Shield of Dreux.
493.		Margin.	Picture cut out: legs of a man left: goat on *L.*
494.	274 *b.*	Initial.	*Et putavi.* Agnes, with palm and book.
	275.	Initial.	Shield of England.
			Initial cut out.
495.		Margin.	Hawk on spray. Dog pursued by hare blowing a horn.
496.	275 *b.*	Margin.	Monkey blowing trumpet with cross-banner.
497.	276.	Top.	Hound stalking hare.
498.		Margin.	Lion ridden by monkey carrying long spear with red-cross banner.
	276 *b.*	Initial.	Initial cut out: hare and lion by it.
499.		Margin.	A harpy, with fish-tail, dancing: a man plays a guitar.
	277.		Shield of France.
500.	277 *b.*	Initial.	*Deus qui.* Agnes with book.
501.	278.	Initial.	*Probabile.* Vincent in dalmatic, with book and palm.
502.		Margin.	A hare sits looking round: *R.*, a lion stalks it, with mouth already open. A monster on *R.*
503.	278 *b.*	Initial.	*Sed ille artyfex.* Half-length of Dacianus in cap.
504.		Margin.	A hare: a dog, with human head, hooded.
505.	279.	Initial.	*Uerum ubi.* Bust of Vincent, in red.
506.		Margin.	A man-monster playing a bagpipe (with head).
507.	279 *b.*	Initial.	*Crescens.* Nimbed youth praying.
508.		Margin.	Bird with hooded man's head: white dog and hare running towards centre.
509.	280.	Margin.	Vincent, in dalmatic, stands under an arched wooden structure, through the sides of which his arms are passed. A man on either side tightens it with a winch.
510.	280 *b.*	Initial.	*Hortaturus.* Apostle with book.
511.		Margin.	Monkey, on white goat, blows a pipe.
512.	282.	Margin.	A snail-shell: a grey head with long beard emerging: opposite stands a hare with processional cross and asperge.
513.	283.	Initials.	*Da nobis.* Timothy, as Bp., kneeling.
514.			*Paulus.* Paul with scroll.
515.			*Noli itaque.* Bust of Paul.
516.		Margin.	A lion climbs the border in fear and looks round: a hare, with targe, brandishes a lance at him.
517.	283 *b.*	Initial.	*Doctor egregie.* Paul with sword and book.
518.		Margin.	White hound pursuing a hare.
519.	284.	Margin.	Hare stands playing a fiddle: white hound stands up dancing (and howling).

520.	284 *b*.	Initial.	*Qui enim*, as 517.
521.	285.	Margin.	Conversion of Paul. He (old and bald) falls off a dapple-grey horse. Christ, fire in hand, speaks from cloud above.
522.	285 *b*.	Initial.	*Quid fructus*. Paul with book.
523.		Side.	Man shooting up at goldfinch.
524.		Margin.	Baptism of Paul. He stands nude in a tub, with joined hands. Ananias, in white, empties a red bowl over his head.
525.	286 *b*.	Initial.	*Hic autem*. Christ speaking, under trefoil arch.
526.		Margin.	Man with crossbow shoots at goldfinch: arrow in air.
	287 *b*.	Initials.	Shield of England.
527.			*Deus qui*. Praying youth in red.
528.			*Cum ei placuit*. Apostle with book.
529.		Margin.	White monkey, stooping, with joined hands: facing him a monkey, in dark cloak and cowl, with open book.
530.	288.	Initial.	*Deus qui*. Agnes with palm and lamb.
531.		Margin.	Man in red tunic, with short black hair and bound hands, carried by the legs on a spear along with a pair of shears, by a hare with sword at his side, who walks to *R*.
532.	288 *b*.	Initials.	*Caritas*. Bust of Paul.
533.			*Perfice*. Praying youth.
	289.	Initial.	Shield *azure*, a lion *or*.
534.		Margin.	Presentation. Joseph in cap, with basket and twisted taper: Virgin supports Child on draped altar: Simeon, nimbed, holds out a white cloth.
535.	289 *b*.	Initial.	*Sancta Agnes*. Agnes with palm.
536.	290.	Initial.	*Et in masculino*. Monk with book.
537.		Margin.	Two hounds, side by side, running a stag.
538.	290 *b*.	Margin.	A knight in silver mail and helm, red surcoat, red shield, tilting with pointless lance, on dapple-grey horse, to *R*.
539.	291.	Margin.	A knight in silver mail and helm, shield and housings (*azure*, a cross *or*), tilting with pointless lance, on brown horse, to *L*.
540.	291 *b*.	Initial.	*Precepit*. Agnes (?) with book.
541.		Margin.	A monkey holding a distressed hare by the ears.
542.	292.	Initial.	*Symeon*. Lucian (like Paul) face *R*.
543.		Margin.	A hare, in a red snail-shell, facing a dog in a grey snail-shell.
	292 *b*.	Initials.	Shield of Champagne.
544.			*Omnip. sempiterne*. Praying youth.
545.			*Homo erat*. Bust of Simeon.
546.			*Cum inducerent*. Priest in cope, with open book.
547.		Margin.	Man, in red, shoots at harpy with fish-tail, who has club and shield (*gu.*, a lion *arg.*).
548.	293.	Side.	A stork.
549.		Initial.	*Intercessio*. Blasius, as Bp., with crozier under trefoil arch.
550.	293 *b*.	Initial.	*Sed unus*. Old man with scroll.
551.		Margin.	Hare, in red cloak and hood, reads from open book to a suppliant monkey on *R*.

	294.	Initials.	Shield of England.
552.			*Deus qui.* Old man praying.
553.		Margin.	Dog on a hare's shoulders, with lance and shield (*gules*, fleurs de lys *arg.*) fights a hare on a red snail with old human head: the hare has lance and shield *az.*, an eagle *arg.*
554.	294 *b.*	Initial.	*Quintianus.* Bust of Quintianus[1] in cap.
555.		Margin.	Quintianus on *L.* in cap and fur tippet. Two men with pincers torment Agatha, who is stripped to the waist.
556.	295.	Initial.	*Hiis et huius modi.* Agatha with palm and book.
557.		Margin.	Peter, with raised hand and casket, about to heal Agatha, stripped and bleeding, with spread hands.
558.	295 *b.*	Initial.	*Hoc autem.* Bust of Quintianus in cap and fur tippet.
559.		Margin.	A monkey-king, with crown and sceptre, blessing, is carried in a wooden trough on poles, to *R.*, by two hares.
560.	296.	Margin.	Under a blue and white tent with gold top, and cords, sits the monkey-queen, facing *L.*, with crown and kerchief.
561.		Initials.	*Uerba nostra.* Female saints.
			Shield of Saxony.
562.	296 *b.*	Top.	Man-monster in red, with club, blows a horn. A hound pursues a hare.
563.		Initial.	*Quintianus.* Bust of him, in red.
564.	297.	Initial.	*Dixit ei.* Quintianus speaking.
565.		Margin.	Man in red wrestling with a black bear.
566.	297 *b.*	Initial.	*Quis es.* Agatha with book.
567.		Margin.	Man in red, with stick, beats a prostrate monkey, and holds a cord tied to its neck.
	298.	Initial.	Shield of Savoy.
568.		Margin.	Snail with Bishop's head. Facing it, a hare, in red cloak and hood, reads from an open book.
569.	298 *b.*	Initial.	*Omnis spiritualis.* Paul of Verdun, seated as Bishop, in cope with crozier.
570.		Margin.	A hare, on a monkey's shoulders, blows a horn and pursues a white hound to *R.*
571.	299.	Initial.	*Paulus.* Paul the Apostle with sword and book.
572.	300.	Margin.	A man, in green and red cap, holds a bird's wing or feather, points *L.* and looks *R.* at a hawk on a spray.
573.	300 *b.*	Initial.	*Que conspergi.* Monk, in white, speaking.
574.		Margin.	A boar pursued to *L.* by three dogs, one of which is on him. A man on *R.*, with spear, blows a horn.
575.	301.	Initial.	*Fecimus.* Bust of Apostle with book.
576.	301 *b.*	Initial.	*Dominus regnans.* Half-length of Paul of Verdun blessing, with crozier.
577.	302.	Initial.	*Deus qui.* Praying youth.
578.	302 *b.*	Initials.	*D. qui b. Scolastice.* Scholastica, bareheaded (not a nun), with palm and book.
579.			*D. qui—Eulalie.* Eulalia, seated, with book.

[1] The official by whom St Agatha was martyred.

580.			*Presta—ut qui b. Ualentini.* Apostle with book (or Valentine).
581.		Margin.	Man shooting up at a goldfinch.
582.	303.	Initials.	*Omnip. sempit.* Juliana, in fur-lined cloak, kneels.
583.			*Iam bone.* Peter, with key, under trefoil arch.
584.	303 *b.*	Initials.	*D. qui b. petro.* Praying youth.
585.			*Petrum itaque.* Peter as Bp. seated, with cross-staff, blessing.
			Shield *az.*, an eagle *or.*
586.	304.	Initials.	*Diximus fratres.* Nimbed monk with book.
587.			*Transgreditur.* Bust of female saint with book.
588.			*Iste philippus.* King Philip (tetrarch), with crown and sceptre, under trefoil arch.
589.		Margin.	Hare, with birch, standing on a prostrate man in red, with joined hands.
590.	304 *b.*	Initial.	*In hac ergo.* Christ (?) in red robe, with book, under trefoil arch.
591.		Margin.	Man about to shoot at a bird.
592.	305.	Initial.	*D. qui b. Mathiam.* Matthias with book.
593.	305 *b.*	Initials.	*Erant omnes.* Bust of Matthias speaking.
594.			*Oportet enim.* Peter, with key, pointing down.
			Shield of England, very clear.
595.		Margin.	Hare with club, targe, and beak, threatens a blue snail with a bearded Pope's head in high conical mitre topped by a cross.
596.	306.	Initials.	*Qui dominum.* Bust of Matthias with book.
597.			*Cum cuncta.* Matthias, speaking, with book.
598.			*Qualiter autem.* Seated monk, speaking.
599.	306 *b.*	Initials.	*Da nobis.* Kneeling Bishop in cope.
600.			*D. qui anime.* Gregory seated, with cross-staff, blessing, in red chasuble and red conical mitre.
601.	307.	Initial.	*Fulgebat.* Priest in cope, with open book on desk.
602.		Margin.	A long-legged grey bird with large beak, a white kerchief flying about its head, advances to *R.* On *R.* a man, with targe painted like a wheel, and raised sword, advances to *L.*
603.	307 *b.*	Margin.	Monster with blue bird's body, beast's tail and man's head (hooded), pursued (slowly) to *L.* by an owl with bat's wings and a mouth as well as a beak.
604.	308.	Initial.	*Disciplina.* A man in red gown, facing *R.* (rubbed).
605.	308 *b.*	Margin.	A nude man, with his back turned, holds out a red cloak in front of him. Excellent drawing.
606.	309.	Initial.	*Ostendit.* Apostle with book.
607.	309 *b.*	Margin.	A monster, with blue woman's body, plays a bagpipe (with a head) and looks round at a woman on *R.*, who is dancing.
608.	310.	Initial.	*De gente.* Apostle with book.
609.		Margin.	A man in red, with bound hands, is led to *R.* by a cord round his neck, by a hare with a club.

610.	310 *b*.	Initial.	*Aue maria.* Bust of the Virgin, with book.
611.	311.	Margin.	The Annunciation. Gabriel on *L.*, in pink mantle over light blue, white wings, blank scroll. The Virgin on *R.*, in light purple cloak, fur-lined, over scarlet. A gold chair behind her. Exquisite drawing.
612.	311 *b*.	Initial.	*Legimus.* Bust of Stephen speaking.
613.	312.	Margin.	A fox, in dark cloak and hood, holding a white cock: a woman in red, and white kerchief, faces him, supplicating.
614.	313.	Initial.	*Quid sibi uoluit.* Man, in alb, speaking.
615.		Margin.	Two centaurs in tunics, with sharply peaked shields, and swords, running at each other.
616.	313 *b*.	Initial.	*Nempe illa.* Female saint with palm and book.
617.	314 *b*.	Initials.	*Aue maria.* Priest, in cope, with open book.
618.			*Ecce dominus.* Nimbed man (old) with scroll.
619.	315.		*Concede.* Praying youth.
	315 *b*.		is blank.
620.	316.		*In dedicatione Ecclesie.* Border of the arms, and one shield. Initial fairly large. (*Pax huic.*) A Bishop (Reinhold de Bar) in mitre, chasuble of the Bar arms with label of three (?) points, and crozier. He faces *R.* and has gloves and crozier, and is blessing. Before him is the door of a church, with clerestory and two western turrets: behind him a cleric in red alb, with bucket and asperge.
621.			*Uidi ciuitatem.* John, not nimbed, facing *R.*
622.		Margin.	*L.* In a turreted building, under trefoil arch, a king (Solomon) kneels, with joined hands, facing *R.* On *R.*, in another turreted building, under trefoil arch, is a red altar with white cloth: a lamp hangs above it.
623.	316 *b*.	Initial.	*Urbs beata.* Priest in cope, with open book on desk.
624.	317.	Initial.	*D. qui inuisibiliter.* Praying monk.
625.		Margin.	Stag, with arrow in it, pursued to *L.* by nude centaur about to shoot.
626.	317 *b*.	Initial.	*Tu custodis.* King Solomon prays with spread hands.
627.	318.	Initial.	*Nunc domine.* Bust of Solomon with sceptre.
628.	318 *b*.	Initial.	*Quantum possumus.* Apostle with book.
629.	319.	Initial.	*Audiuimus.* Bust of Augustine (squinting terribly).
630.		Margin.	A mermaid, in red, with club in both hands, facing a monster with human head in peaked blue hood.
631.	319 *b*.	Initials.	*In illo.* Monk, with book, under trefoil arch.
632.			*Quia fratres.* Apostle with book (rubbed).
633.	320.	Initial.	*Dei sumus.* Monk with book.
634.		Margin.	Monk-monster with two faces: man in white drawers, with red shield and raised scimitar.
635.	320 *b*.	Initials.	*Deus qui.* Praying youth.
636.			*Fundamenta.* Priest in cope, with open book on desk.
637.	321.	Margin.	Snail, with dog's head, and two arrows for horns, looks at a knight in blue mail with spear and shield (*gu.*, an eagle *arg.*), who stands looking at it.

638.	321 *b*.	Initials.	*Uidi et ecce.* Apostle with book.
639.			*D. qui de uiuis.* Kneeling youth with spread hands.
640.	322.	Margin.	A hare, with raised club, holds the skirt of a man in a red tunic, who supplicates.
641.	323.	Initials.	*Narrat.* Solomon with crown and sceptre.
642.			*Quando enim.* Seated prophet with scroll.
643.			*Et de quo.* Bust of Paul.
644.			*Ipse cuius.* Christ (?), in white robe, under trefoil arch.
645.	323 *b*.	Initial.	*Uenite.* Priest in cope, with open book on desk.
646.	324.	Margin.	Unicorn (reddish), with horizontal horn, charges a man in a red tunic with spiked shield and sword.
647.	324 *b*.	Initial.	*Uenite.* Bust of a Bishop.
648.	325.	Initials.	*Uenite.* Apostle with book.
649.	325 *b*.		Prophet with scroll.
650.		Margin.	A hare pursues a white dog to *R*.
651.	327.	Initial.	*Uenite.* Seated man with raised hand.
652.		Margin.	A man falling on his knee: a hare wounds his head with a sword.
653.	328.	Initial.	*Uenite.* Bust of a youth.
654.		Margin.	Two dogs with hooded human heads run to *R*.
655.	328 *b*.	Initial.	*Uenite.* Bust of a Bishop.
On	329.		the musical notes are not added. 329 *b* is blank.
656.	330.		*Commune Sanctorum.* Border of the arms and four shields. Initial large. (*Uos estis.*) Christ, with book on *L*., speaks to a group of Peter and four other apostles on *R*.
657.		Initial.	*Deus qui nos.* Beardless apostle with book.
658.		Margin.	Two kneeling saints about to be beheaded by two executioners. On *R*. a king, with sceptre, seated cross-legged. Another picture cut out.
659.	330 *b*.	Initial.	*Dn̄s dicit.* Christ, in red robe, with book.
	331.	Initial.	Shield of Lorraine.
660.		Margin.	Hare, blowing a horn, rides a white dog to *L*.
661.	331 *b*.	Initial.	*Quia igitur.* Prophet with scroll.
662.	332.	Initial.	*In illo. Dixit ihc̄.* Christ seated, blessing, with book, under trefoil arch.
663.	332 *b*.	Side.	Man-monster blows a trumpet.
664.		Initial.	*Omnia quippe.* Bust of youth.
665.	333.	Initials.	*Precepta.* Female saint. Shield *gules*, an eagle *arg*.
666.	333 *b*.	Initials.	*Da nobis.* Bust of Bishop.
667.			*Per manus.* Beardless apostle with book.
668.		Margin.	A hawk spreading his wings.
669.	334.	Initial.	*Nam non.* Seated apostle with scroll.
670.		Margin.	Bird, with long legs and beak, looking down.
671.	334 *b*.	Initials.	*Custodiuit.* Bust of female saint with book.
672.			*Deus tuorum.* Priest in cope with open book.
673.	335.	Initial.	*Concede.* Praying woman in red.

674.		Margin.	Two cocks, brown and white, fighting: a woman (?nun), with distaff and spindle, runs up from *R.*
675.	335 *b.*	Initials.	*Quia sancta ecclesia.* Bust of female saint (the Church) with book.
			Shield of England.
676.			*Hoc profecto.* Beardless saint with palm.
677.	336.	Initial.	*Cursum ergo.* Bust of Bishop.
	336 *b.*	Initials.	Shield of Brienne.
678.			*Huic uulneri.* Christ seated, facing *R.*, with cross-sceptre.
679.	337.	Initial.	*Quia dominus.* Christ, or Apostle, with book.
680.	337 *b.*	Initial.	*Quid igitur.* Bust of youth (rubbed).
681.	338.	Initial.	*Qui me confessus.* Priest in cope with open book.
682.	338 *b.*	Initial.	*Presta quesumus.* Praying youth.
683.	339.	Initial.	*Beatus uir.* Apostle with book.
684.	339 *b.*	Initials.	*Felicitas.* Seated prophet with scroll.
685.			*Fortis.* Bust of woman with book.
686.			*Uotiuos.* Praying woman.
687.		Margin.	Man in red shoots at white bird on *L.*
688.	340.	Initials.	*Inscriptus.* Seated monk with open book facing *R.*
689.			*Ecce pontifex.* Bust of Bishop.
690.		Top.	Man-monster with raised sword and shield (*gules*, an eagle *argent*), attacked by a lion on *R.*
691.	340 *b.*	Initial.	*D. qui nos concedis.* Man in red about to behead a kneeling male saint.
692.	341.	Initial.	*Ponite ergo.* Apostle speaking.
	341 *b.*	Initial.	Shield *azure*, a lion *argent*.
693.		Margin.	An owl with mouth and beak on a spray.
694.	342.	Initial.	*Paciencia.* Female saint with book (Patience).
695.	342 *b.*	Initial.	*Dn̄s ac redemptor.* Beardless saint with book facing *R.*
696.		Margin.	Monster, consisting of two legs, a long neck and a human head, facing a monster with human body in blue, beast's legs, targe, and club.
697.	343 *b.*	Margin.	White dog running to *L.* from a hare.
698.	344.	Initials.	*Legem pone.* Bust of monk with book.
699.			*Hii sunt qui.* Female saint with book.
700.		Margin.	Monster, two purple legs and tail, human head in blue hood, walks to *R.*
	344 *b.*	Initial.	Shield of Savoy.
701.		Margin.	Man in red about to behead a kneeling Apostle.
702.	345.	Initial.	*D. qui nos annua.* Bust of Bishop nimbed.
703.	345 *b.*	Margin.	Man in red tunic and short black hair blows a pipe and beats a drum on his shoulders. A woman on *R.* dances.
704.	346.	Initial.	*Pauca quippe.* Apostle with book.
705.		Margin.	Blue bird with curved beak.
706.	347.	Initial.	*Horum petrus.* Peter with key and book.
707.	347 *b.*	Initial.	*Hic ostenditur.* Paul with book.
708.	348.	Initial.	*Illud autem.* Christ in purple robe with book under trefoil arch.

709.	348 *b*.	Initial.	*Dilatauit.* Apostle in red robe with book.
710.	349.	Initials.	*D. qui hodierna.* Half-length Bishop facing *R.* Shield of Lorraine (rubbed).
711.	349 *b*.	Initial.	*Statuit illi.* Half-length beardless saint with book.
712.		Margin.	White monkey with green club on shoulder walks to *L.*
713.	350.	Top.	Man-monster shoots to *R.* at knight in white mail with blue surcoat, fish's tail, sword and red shield with two arrows in it.
714.	350 *b*.	Side.	Stork swallowing a gold ball.
		Initials.	Shield *gules*, three bends *vair*.
715.			*Beatus uir.* Christ in purple with book.
716.			*Iusti.* Apostle (?) with book.
717.	351.	Initials.	*D. qui nos sanctorum.* Praying youth.
718.			*Uigilat.* Paul with sword.
719.		Margin.	Squirrel eating a nut.
720.	351 *b*.	Initial.	*Uel certe.* Bust of Paul (?) in red.
721.	352.	Initials.	*Quia uiris.* Monk with red book.
722.			*Lumbos enim.* Beardless saint with spiral lighted taper in each hand.
723.		Margin.	Hare and bare-legged man in red wrestling.
724.	352 *b*.	Initial.	*Induent sancti.* Christ (?), a long figure, in purple, with book under trefoil arch.
725.	353.	Initials.	*Fulgebunt.* Seated prophet with scroll.
726.			*Hii sunt uiri.* Nimbed deacon in red dalmatic with palm and book.
727.			*Dn̄e deus meus.* Bust of Bishop.
728.	353 *b*.	Initial.	*Omnip. sempit.* Female saint with palm and book.
729.		Margin.	Monster of two purple legs, face on back, long neck, and bearded man's head in cap, walks to *R.* : on *R.* a green lion creeping towards him.
730.	354.	Initial.	*Tunc uirgines.* Nimbed wise Virgin with book and green lamp lighted.
731.	354 *b*.	Initial.	*Quid est autem.* Nimbed Virgin with green lighted lamp in each hand.
732.		Margin.	*L.* foolish Virgin, not nimbed, faces *R.*, holding a green lamp unlighted : *R.* a wise Virgin nimbed, with lighted lamp, faces and points *L.*
733.	355.	Initial.	*Uenditores.* Monk with book facing *R.*
734.	355 *b*.	Initial.	*Quinarius.* Apostle with book facing *R.*
735.	356.	Initial.	*Hec est uirgo.* Nimbed Virgin with palm and book.
736.		Margin.	Man in red shoots at goldfinch on *R.*
737.	356 *b*.	Initial.	*Liberasti.* Virgin with book.
738.	357.	Initials.	*Confitebor.* Priest in cope with open book. Shield of France.
739.			*D. qui nos in tantis.* Praying youth.
740.	357 *b*.	Initial.	*Sed sciendum.* Half-length Apostle in red with book.
741.	358.	Initials.	*Da nobis.* Female saint praying (face *R.*). Shield of Savoy.

32. Armagnac Breviary. I.

From the Library of the Earl of Ashburnham (Appendix no. xli), May 1897. Bought by Lord Ashburnham in 1848.

Vellum, $8\frac{1}{4} \times 5\frac{1}{2}$, ff. 336, double columns of 30 lines each. Cent. xv (1420?). Binding: modern red velvet, with gold clasps studded with gems.

Collation: a^8–z^8 A^8–C^8 (wants 5?) D^8–Q^8 R^2.

On the first page is a coat of arms painted over the border. It is the coat of Jean d'Armagnac, Bishop of Castres (dep^t Tarn) from 1460 to about 1493. He was the brother of Jacques d'Armagnac, 'Duc de Nemours, le plus grand amateur de manuscrits du temps de Louis XI., et chez lequel étaient passés plusieurs des beaux volumes du Duc de Berri.' So says M. Delisle in a letter to Mr Yates Thompson, April 1897.

The arms are surmounted by a Bishop's hat in brown and gold.

Contents:

1. Proprium de Tempore (1st Sunday in Advent to 24th Sunday after Pentecost). f. 1
   In nomine domini incipit ordo breuiarii secundum usum uel secundum consuetudinem romane curie.
2. Historiae from August to November . . . . . 307 *b*
   The last rubric is:
   Dominica quarta mensis nouembris ponitur liber duodecim prophetarum et legitur de eis usque ad aduentum in feriali officio.
   After the Lesson from Malachi (f. 335) are:
   Commemoracio de b. petro quando fit de b. paulo.
   Commem. de b. paulo quando fit de b. petro.

The ornament of the book consists of: (1) a vast number of borders of 'line and leaf,' or 'ivy-leaf' pattern: no page is without one; (2) of decorative initials, on gold ground always, and filled with ivy-leaf patterns in shaded red and shaded blue for the most part; (3) of historiated initials, of which this volume contains fifteen. All the work is very careful and excellent. The pictures are also good and delicate: not strong.

1. f. 1. *First Saturday in Advent. Capitulum: Fratres, scientes.* Chequered ground. On *L.* St Paul in scarlet, with long beard, stands speaking to a group of eight seated people, some of whom are sleeping. ("It is high time to awake out of sleep.")

2. f. 2. *First Sat. in Advent. Responsorium: Aspiciens a longe.* Red chequer. A prophet (Isaiah), with arm raised to shield his face, looks at God, who appears, half-length, in scarlet flames.

3. f. 31. *Christmas Eve. Antiphon: Rex pacificus.* Lovely gold foliage on a blue ground. The King, seated, in ermined red mantle, with a sceptre topped by a hand.

4. f. 31 *b*. *Christmas Day. Lectio I.: Primo tempore alleuiata.* Blue ground. The Nativity. The Virgin, a young girl with golden hair, in a blue bed: the Child in a green manger on *R.*, ox and ass by it. Joseph, old, with staff, seated at the foot of the bed.

5. f. 35. *Lauds. Ant.: Quem uidistis pastores.* Gold ground with blue and white stars. Above, two demi-angels with scroll, *anoncio uob. ga(udium)*. Below, on *R.*, a shepherd with bagpipes: sheep in front. An angel (?) speaks to him over the hill. On *L.* three men.

6. f. 36 *b*. *St Stephen. Lect. I.: In diebus illis crescente numero.* Red ground with gold pattern in squares. Stephen in centre, in blue dalmatie, kneels between two men, who stone him. Above, on *L.*, the Divine Hand.

7. f. 40. *St John. Lect. I.: Secundam post neronem.* Gold chequer. On *R.* stands St John Evangelist in blue over pink, holding a palm, and a cup with a red and green dragon in it. A bearded man, in scarlet gown with wide sleeves, kneels to him. This is the person for whom the book was done (cf. 32*. 1). According to M. Delisle this may possibly be Jean, Duc de Berri.

8. f. 56. *Circumcision. Lect. I.: Festiuitatis hodierne.* Blue ground with gold pattern. On *R.* the Virgin, in scarlet mantle, holds the Child over a stone altar. A nimbed man, with another behind him, officiates.

9. f. 63. *Epiphany. Lect. I.: Omnes sicientes.* Red ground with gold pattern. Adoration of the kings. The Virgin (in blue) and Child seated on *L.* Bareheaded king, in pink, kneels with covered cup. Two other kings, in light green and blue, stand and point at the star.

10. f. 172 *b*. *Eve of Passion Sunday. Hymn: Vexilla Regis.* Blue and gold chequer with white lines. A procession to *R.* At the head an angel in white, bearing a banner with the Emblems of the Passion on a blue ground: viz. cross, title, crown, lance, sponge, reed, dice, lantern, scourges. He is followed by a crowned king in scarlet: a queen in blue, a man in green robe and cap, another crowned man in scarlet, and two more men. A lovely picture.

11. f. 186. *Palm Sunday. Ant.: Pueri hebreorum.* Red ground with gold pattern. Christ, in blue over pink, on ass, rides to *R.* towards a tower; on the top of this is a man holding a branch, and in front one in white shirt spreads his pink mantle on the ground.

12. f. 201 *b*. *Easter. Invitatory: Surrexit dominus.* Blue ground with gold pattern. Christ, in white, with back turned and holding resurrection-cross, stands in the tomb. A small angel sits on the lid, which is across the tomb. Three soldiers in mail and plate armour, with coloured tunics, sleep on guard.

13. f. 238 *b*. *Ascension. Lectio: Saluator noster.* Red ground with gold flourishes. In centre the rock, with footprints: the feet of Christ are seen above. On *L.* are four Apostles: on *R.* the Virgin and two Apostles.

14. f. 251. *Whitsunday. Hymn: Veni Creator.* Blue ground. On *L.* the Virgin and five Apostles, on *R.* five Apostles seated; wavy gold rays proceed to them from the Dove above.

15. f. 259. *Trinity Sunday. Ant.: Sedenti super solium.* Red ground with gold pattern. Christ, nude, stands in the Jordan. His arms crossed on His breast. St John, in tunic of skin, on *R.*, pours water on His head from a vial. On *L.* is seen the bust of the Father, from whose mouth the Dove proceeds.

16. f. 264. *Corpus Christi. Ant.: Sacerdos in eternum.* The ground filled with gold *nimbi.* The Last Supper. Christ full-face, at a table, blesses the chalice, in which is the Host. The Apostles (six partly seen) on either side.

32*. Armagnac Breviary. II.

Purchased from B. Quaritch, 1895.

Vellum, $8\frac{1}{4} \times 5\frac{1}{2}$, ff. 357, double columns of 30 lines each. Cent. xv (1420?).

Binding: modern red velvet, with gold clasps studded with gems. The case is lettered 'Bibliothèque du Chateau Mello,' a collection made subsequently to 1848.

Collation: a^8–z^8 A^8–E^8 F^8 (+ 8*) G^8–T^8 V^6.

Contents:

Proprium Sanctorum	f. 1
Psalterium cum Canticis et Litania	248 *b*
In anniuersario dedicacionis ecclesie	347 *b*
Office of the Dead	352
Forma absolucionis plene domini nostri summi pontificis	356
Rubric 'de breuiario domini pape' concerning Sunday Lessons	356 *b*

The old pagination shows that 111 leaves are wanting between this portion and that just described.

St Saturnin precedes St Andrew. Special emphasis is laid upon St Agnes, both of whose feasts have pictures. Anthony of Padua and Francis are also specially honoured. St Martha has nine lessons. The two SS. Louis, the Archbishop of Toulouse and the King, both have pictures, and so has St Elizabeth of Hungary. The Litany invokes the two SS. Louis and St Elizabeth. Of these saints, Saturninus and Louis of Toulouse point to Toulouse itself, while Martha indicates that part of France, and Anthony and Francis (and Clara) show some interest in Franciscan saints. The special devotion to St Agnes I do not as yet account for.

The Sanctorale is not quite finished: three quarters of a page is left blank at the end, and the Collect for St Katherine is only half written.

In decoration, however, the book is complete, and very beautiful it is. The ivy-leaf borders are as good as any, and the miniatures, which are all small, are of exceedingly delicate execution. They all have decorative back-grounds.

1. f. 1. St Saturninus, a beardless Bishop, in mitre, chasuble, dalmatic, stole and alb, with red apparel, holding a crosier and blessing. He stands between two kneeling figures: on *L.* a bearded man in a gown with long and wide sleeves (cf. 32. 7); on *R.* a lady in furred jacket and pink dress, with gold head-dress. The back-ground a scarlet chequer.

2. f. 2. St Andrew, in dark blue: he lies on a saltire cross on flowery grass: his feet are being bound to it by two men. Scarlet ground with gold floriations.

3. f. 23. St Agnes, in blue mantle and pink dress, holding palm and book, stands in flames: a lamb leaps up to her on *R.* Red and gold ground.

4. f. 34 *b.* St Agnes (2nd feast). Her father in scarlet gown, and her mother in pink with scarlet hood, kneel facing *L.*, by an empty coffin. In a cloud above are four half-length virgins in gold robes: one (Agnes) holds a lamb, another a palm. Blue and gold ground.

5. f. 36. The Purification. Simeon, with mitre and nimbus, on *L.* of altar, takes the nude Child from the Virgin, who is attended by a nimbed woman with basket of doves. Blue and gold ground.

6. f. 52 *b.* The Annunciation. The angel kneels on *L.* with scroll (*Aue—plena*), the Virgin stands. Red and gold ground.

7. f. 60. St George, bare-headed, in white surcoat with red cross, mounted on a grey horse, thrusts at winged dragon with his spear. A rock on *L.* The princess, in blue, on *R.* Red and gold ground.

8. f. 69. St John, nude, standing in a cask (the caldron of oil), holding cup, with serpent and palm, in his *L.* hand, blessing with *R.* Rock on *L.* Blue and gold ground.

9. f. 92. St John Baptist, in full pink mantle, holding a lamb with red-cross flag, and blessing. Blue and gold ground.

10. f. 101. St Peter, with key and book. St Paul, with sword, blessing. Red and gold ground.

11. f. 120. St Mary Magdalene, in pink with white head-dress, kneels, facing *R.*, with outstretched hands. Christ, on *R.*, in blue mantle, with resurrection cross, and raised hand. A tree behind. Red and gold ground.

12. f. 137 *b.* (In festo S. Marie de niue.) Pope Liberius, in scarlet cope over white robe, and train, lies on a pink bed with a white pillow. In a pink cloud in air, the Virgin and Child, half-length. Blue and gold ground, with fleurs-de-lys.

13. f. 158 *b.* (Assumption.) The Virgin, crowned, in pink mantle, seated, bows toward Christ, seated on *R.*, in blue mantle; He holds an orb, and blesses. Red and gold ground.

14. f. 168 *b.* St Louis of Toulouse, in mitre, blue cope with gold fleurs-de-lys over

Franciscan habit. He holds a crosier and a crown, and is beardless. Red and gold ground.

15. f. 172. St Louis, King. He wears a crown, a chasuble-like mantle (blue with gold fleurs-de-lys, and lined with ermine) over a scarlet tunicle (?) over a pink robe, and holds two sceptres, one (in *R.* hand) with a hand on the top. He is beardless. Red and gold ground.

16. f. 180. St Anne, in pink with white head-dress, lies in a white bed with scarlet coverlet. Beyond, a nimbed nurse holds the infant Virgin. Blue and gold ground.

17. f. 199. St Michael, in scarlet mantle over pink robe, thrusts a white cross-staff into the mouth of a dark-coloured devil lying on the ground. Blue and gold ground.

18. f. 205. St Francis, in dark grey habit, kneels with extended hands, facing *R.* In air is the vision of Christ with scarlet wings (crossed) and wounded hands and feet. Blue and gold ground.

19. f. 218. All-Saints. A group of six standing figures, all bearded and bare-headed, save one in a scarlet mantle, which is drawn over his head. Two have books. The ground seems to be plain gold.

20. f. 232. St Elizabeth, in dark grey with white head-dress, kneels and turns back to *R.* She takes a pink and gold robe from the hand of an angel on *R.*, who holds a crown. On *L.* is a scarlet table with open book on it. Blue and gold ground.

21. f. 235 *b.* St Cecilia, in blue, on *L.*, holds the hand of her husband (in gown with wide sleeves). Above, a demi-angel crowns both of them. Red and gold ground.

22. f. 244. St Katherine, crowned, in blue mantle over scarlet robe, seated facing *R.*, holds palm and sword: a wheel on *R.* Red and gold ground.

23. f. 248 *b.* *Psalter. Beatus uir.* David, crowned, in blue mantle over vermilion robe, sits on the ground facing *R.*, playing a harp. A lute and a triangular stringed instrument (psaltery) on *R.* Gold chequer.

24. f. 261 *b.* *Dominus illuminatio.* David, crowned, in pink and scarlet, kneels, facing *R.*, and points to his eye. Christ's head in a blue cloud above. Gold chequer.

25. f. 270 *b.* *Dixi custodiam.* Similar. David points to his mouth. He has blue mantle, and open book. Plain gold ground, burnished: David's crown in fluid gold.

26. f. 279. *Dixit insipiens.* Fool, in pink mantle only, walks to *R.*, brandishing a curved club and tossing up a ball. Gold chequer.

27. f. 287 *b.* *Salvum me fac.* David, crowned, nude, kneels, facing *L.*, in green water. Christ appears on *L.* on gold ground, in blue cloud. Gold, pink, blue chequer.

28. f. 298 *b.* *Exultate.* David, crowned, in blue, sits face *R.*, playing on three bells, hung on a "gallows," with two hammers. Gold, blue and pink chequer.

29. f. 309. *Cantate.* Four priests, in copes, face *R.*, singing. On *R.* a book on a desk with square base. Gold, pink and blue chequer.

30. f. 320 *b.* *Dixit Dominus.* The Father and Son (in blue over scarlet) seated, support between them a white globe divided into three, on which the Dove stands with spread wings touching the mouth of each. Chequer (lozenge-shaped) as before.

31. f. 352 *b.* *Vigils of the Dead.* On a stone tomb, sloping down to *L.*, lies a nude corpse, the hands crossed on the stomach. A scroll above: *Parce michi nichil enim sunt* (*dies mei*). Above, on *L.*, Christ appears out of a blue cloud, blessing. Chequer as before.

33. Breviarium secundum Usum Ecclesiae Romanae (Genoese).

Purchased from B. Quaritch, Dec. 1894.

Vellum, $5\frac{1}{4} \times 3\frac{7}{8}$, ff. 521, double columns of 29 lines. Cent. xv (1485–86). Written by Paulus Dominicus of Genoa in the house of Fregosino di Campo-Fregoso.

Binding: purple velvet; some of the nails, and faint traces of the pattern of an overlaid decoration, still remain. The volume is enclosed in a forel of embossed *cuir-bouilli*, a very fine specimen of Italian workmanship of late xvth or early xvith century. On one side is an 'Italian Trinity' in high relief: on the other, the sacred monogram (I H S) within a rayed circle. On the sides of the lid is O MATER DEI MEMENTO MEI: on the top, I H S. There are loops at the sides of the case for a girdle strap. The case was intended for a larger book than the present.

Collation: a^8 (+ four leaves inserted between 1 and 2) b^{10}–d^{10} e^{10} (wants 9) f^{10} (wants 1) g^{10}–n^{10} o^8 p^{10} q^{10} (wants 4–7) r^{10}–u^{10} v^8 w^{10} x^8 y^8 (6–8 blank) || 1^{10}–4^{10} 5^{10} (wants 5, 6) 6^{10} 7^{10} (wants 2) 8^{10} (wants 8) 9^{10} 10^{10} 11^6 || 12^{10}–15^{10} $16^{10?}$ (wants 3–9) 17^{10} 18^{10} 19^8 20^8 21^{10}–26^{10} 27^{12} (wants 3) 28^{12} (wants one after 6) 29^{10}–31^{10} 32^8 (5–8 blank).

Contents:

Absolutions, antiphons and versicles, and short prayers for special occasions (in single lines, not double columns) . . . f. 1

In primo nocturno absolutio. Exaudi domine.

Tables of moveable feasts: Ratio ad inueniendum pascha . . 2 *b*

Kalendar in red and black 5

Ordo breuiarii secundum consuetudinem Romane curie . . 11

Ordo psalterii sec. morem et consuet. Romane curie . . . 224

Proprium de sanctis per anni circulum 326

Commune Sanctorum 467

In dedicatione ecclesie . . . . . 489 *b*

Officium B. V. M. secundum consuet. Romane curie . . . 493

Office of the Dead . . . . . 498 *b*

Communion and unction of the sick . . . . . 502 *b*, 503 *b*

Ordo commendationis anime . . . . . 505 *b*

Officium sepulture paruulorum 513

Ordo ad benedicendam mensam per totum annum . . . 514

Forms of absolution 519

In the Kalendar I note:

Feb.	20.	Guithbertus Ep. C.
Mar.	18.	Ancelinus Ep. C.
May	2.	Valentinus Ep. C. Ianuensis.
	11.	Cathaldus Ep. C.
	23.	Desiderius Ep. M. Ianuensis.
July	6.	Syrus Ep. C. Ianuensis.
Oct.	10.	Dedicatio ecclesie S. Laurencii (the Cathedral of Genoa). Duplex maius *in red.*
	13.	Romulus Ep. C. Ianuensis.
Nov.	15.	Terentianus Ep. C.
	16.	Vicinus Ep. C.
Dec.	3.	Bernardus Ep. C. Parmensis.
	25.	Anastasia.
	30.	Raphael Archangelus.

In the Litany (f. 84): *Martyrs:* Servulus, Vitalis; *Confessor:* Louis; *Doctors:* Thomas Aquinas, Antony, Dominic; *Virgins:* Anastasia, Monica, Scholastica, Clara.

The provenance is then clearly Genoese.

Marks of ownership, etc. The following colophon occurs on f. 223: Explicit breuiarium secundum consuetudinem romane ecclesie: magna cum diligentia reuisum et fideli studio emendatum: quem scripsit paulus dominicus de domoculta quondam antonii ciuis ianue. Magnifico et inclito militi Domino fregosino de campo fregoso Capitaneo Inclite ciuitatis Ianue. Finito die xx. mensis septembris Anno domini milesimo quantringentesimo (*sic*) octogesimo quinto (1485).

On f. 521: Breuiarius iste emendatus per bresbiterum franchum de magnanis de parma: et per dominicum paulum de domoculta ianuensem. scriptus est autem in domo et impendio M*agnifici* equitis et saone domini ac platee ianue capitanei Fregosini de campofregoso. Anno Salutis .1486. die Prima Maii.

On f. 2*b* we have "aureus numerus isto anno, viz. M.CCCC.lxxxvii, vii," which gives the date of the four inserted leaves as 1487.

Fregosino di Campo-Fregoso was a natural son (legitimated in 1496) of Paolo, Cardinal-Archbishop and Doge of Genoa (d. 1498).

There are no large miniatures in the book, but only a certain number of borders and historiated initials, of fine execution.

1. f. 11. Border: Amorini, peacocks, flowers, etc. fill up the spaces between small figures, viz. Christ, two angels, and three saints: (1) St Francis, cross in *R.* hand, book in *L.* (2) St Bernardino of Siena, monogram IHS over *R.* hand, open book in *L.* (3) St Clara, holding a monstrance.

In the initial, St Paul with sword and book.

In the lower border, the Orsini arms in a wreath, supported by genii.

2. f. 34. *Initial.* The Nativity. The Virgin kneels in the door-way of stable. The Child lies outside: ox and ass behind. Joseph is not present.

3. f. 48. *Initial.* St Silvester: bust, with tiara and cope.

4. f. 156 *b.* *Initial.* *Whitsuntide.* The Dove, rayed.

f. 224 is bordered, and has the Orsini arms.

5. f. 224 *b.* *Beatus uir.* David playing the harp: gold ground.

6. f. 245. *Dominus illuminatio.* David pointing to his eye.

7. f. 254 *b.* *Dixi custodiam.* David touching his lips.

8. f. 261 *b.* *Dixit insipiens.* Fool, nearly bald, with bludgeon.

9. f. 276. *Exultate.* David playing on a stringed instrument.

10. f. 326. *Proprium Sanctorum.* Border, with peacocks, etc. *Initial.* St Saturninus, bearded, with joined hands: not vested as a Bishop.

11. f. 365. St George, half-length, in armour: on the ground, the letters S. G.

12. f. 375 *b.* *Nativity of St John Baptist.* In border, Elizabeth in a green bed: in front, on the floor, sits a nurse with the child.

13. f. 380 *b.* *Initial.* SS. Peter and Paul.

14. f. 386. The Visitation.

15. f. 431. *Exaltation of the Cross.* In border: a gold cross in a landscape; curious.

16. f. 436. *St Matthew.* In border, angel with open book.

17. f. 439. In border: St Michael, armed, holding sword and scales.

18. f. 462 *b.* *Initial.* St Anne with open book.

19. f. 465 *b.* *Initial.* The Virgin.

20. f. 470. *In natali unius martyris.* *Initial.* A martyr with palm-branch.

34. Missal of the Carmelites of Nantes.

Bought of Th. Belin, June 1896.

Vellum, $15\frac{1}{8} \times 10\frac{1}{4}$, ff. 274, in double columns of 32–33 lines. Cent. xv (1445 (?)—1476).

Binding: dark blue morocco by Bozerian, with gold tooling: covers lined with watered red silk. Lettered 'Missel d'Angiers.'

Formerly in the Hamilton Library, it was sold in 1883 to the German Government, and resold in London in May 1889 (Lot 30).

Collation: a^6 b^8–n^8 o^2 p^6 q^8–z^8 A^8–E^8 F^8 (wants 1) G^8–I^8 K^4 (+ 4*) L^8.

Contents:

Kalendar, in black, blue, red, and gold (not full) . . . . f. 1
Missal: Proprium de tempore. (1st Sun. in Adv. to 25th Sun. after Trinity) 7
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Proprium Sanctorum, St Maur (15 Jan.) to S. Thomas (21 Dec.) 153
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Missa de S. Sebastiano . . . . . 228 *b*
De S. Helyseo propheta officium . . . . . 229 *b*
Commune Sanctorum (1st leaf gone) 231
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Officia de quibusdam missis communibus et consuetis . . . 248 *b*
Benedictio aque . . . . . 262 *b*
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De S. Spiritu. Sancti Spiritus 268
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Prosa de beata pro Aduentu. Missus Gabriel de celis . . 269
Prosa in utroque S. Crucis. Laudes crucis attollamus . . 269
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Prosa in festo omnium sanctorum. Gaudeat ecclesia . . 270 *b*
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De S. Spiritu Prosa. Ueni sancte spiritus 272
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De S. Michaele prosa. Ad celebres rex celice . . . . 272 *b*
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De B. Maria in tempore paschali prosa. Virginis Marie laudes 273 *b*
De B. M. prosa. Uerbum bonum . . . . . 273 *b*
,, Benedicta es celorum . . . . . 273 *b*
Lect. Ep. B. Pauli Ap. ad Hebreos (Fratres: Omnis pontifex —secundum ordinem Melchisedech) 274

The following notices show the provenance of the volume:

Kalendar:

Jan. 8. Felicis Ep. Nan̄ (of Nantes) IX lect. *in blue.*
10. Guillermi Archiep. Biturien. IX lect. *in gold.*
30. Iherusalem Mathie Ep.
Feb. 18. Symeonis Ep. M. *in red.*
Mar. 6. Cirilli Ep. C. ord. Carmeli *in blue.*
18. Alexandri Ep. M. *in red.*
19. Joseph sponsi V. Marie *in red, added.*
Ap. 5. Vincencii C. ord. predicatorum *in red.*
22. Oportune V. *in red.*
24. Roberti Abb. *in red.*
30. Eutropii Ep. M. *in red.*
May 2. Anastasii Ep. C.
4. Quiriaci Ep. M. *in red.*
5. Angeli M. ord. Carmeli *in blue.*
16. Honorati Ep. C. *in blue.*
19. Yuonis C. *in blue.*
24. Donaciani et Rogaciani MM. *in red* (of Nantes).
25. Marie [et] Iacobi et Salome.
June 14. Helysei Proph. ord. Carmeli *in gold.*
Auiani Ep. Aurelianens. *in blue.*
17. Similiani Ep. C. *in blue.*
18. Heruei C. *in gold.*
27. Transl. S. Eligii Ep. C. *in red.*
Gernhardi Ep. M. sociorumque eius *in red.*
July 7. Marcialis Ap. *in blue.*
13. Dedicacio Ecclesie *in blue.*
17. Alexii Ep. C. *in red.*
27. Marthe hospite Christi *in red.*
Aug. 7. Alberti C. *in blue.*
16. Armagili C. *in gold.*
23. Zachei Ep. C.
25. Ludouici C. Regis Francie *in red.*
Sept. 25. Cleophe M. discipuli domini.
Oct. 6. Abraham Ysaac et Iacob patriarcharum *in red.*
10. Clari Ep. Nanetens. *in gold.*
13. Geraldi Abb. *in blue.*
29. Iherusalem Narcisci Ep. C.
Nov. 20. Eadmundi R. M. *in red.*
21. Presentacio B. M. in templo *in gold.*
Dec. 1. Eligii Ep. C. *in red.*
5. Sabbe Abb.
17. Lazari Ep. M. *in red.*
21. Thome Ep. Canturiens. M. *in red.*

In the *Litany* (f. 95) Thomas and Eadmund are among Martyrs.

In the *Sanctorale* I note Masses for

Mathias Ep. Iherusalem.
Symeon ,, M. ,,
Alexander ,, ,, ,,
Quiriacus ,, ,, ,,
(f. 173) de Sanctis Sororibus (Maria Iacobi et Salome) Martha.
Cleophas.
Abraham Ysaac et Iacob.
Narcissus Ep. C. Iherus.
Elizabeth (added on f. 218 *b*).
Lazarus.

The hymn for the Two Maries is as follows:

Laudes Christo decantemus
hympnos dulces presentemus
Marie sororibus
Iubilemus hiis matronis
que fruuntur celi donis
cum supernis ciuibus
Iste due sunt sorores
Stelle maris et sunt flores
pares pari nomine
Nam marie sunt uocate
prole sancta sunt dotate
plene sancto flamine
Hiis duabus anna mater
sed non fuit unus pater
cum maria uirgine
Nam Ioachim et Cleophas
Anne nubunt et Salomas
Subsequenti ordine
Primus gignit Christiferam
Cleophas gignit alteram
et Salomas terciam.
O quam felix et preclara
Anna mater et quam cara
trinam gignens filiam
Prima deo dedicata
Christum gignit illibatha
manent claust*ri* lilia
Sequens est Iacobi mater
qui dicitur Christi frater
in similitudine
Ioseph Iustus Symon et Thadeus
ex hac si*mi*li*ter* pater est Alpheus
Sacro gaudent munere.
Zebedeus ex alia
Iacobus de galicia
Iohannes huic additur
Hee sunt matres egregie
et sunt Anne tres filie
sic fecunda redditur
Hee sorores cum Maria
Magdalena mente pia
ualde mane ueniunt
Heu quis uoluet petram querunt
reuolutam conspexerunt
uiso pauent angelo
Qui dulciter hos affatur
ut nuncient exhortatur
cuilibet discipulo
Atque Petro nunciari
uult angelus nec celari
sed ut uadant passu pari
statim in Galileam
Que dum irent audientes
quia uiuet et credentes
adest Christus ad gementes
occurrens per plateam.
Has salutat ualde lete
eisque dicens Auete
ecce uiuus congaudete
patet resurrectio
Tunc accedunt et beatos
pedes tenent amplexatos
osculantur perforatos
mulcet leta uisio
Resurgentis sunt nupcie
primordia leticie
Intimarunt laude plena
cum Maria Magdalena
desolatis fratribus
Ergo pie nos matrone
que nepotem in agone
uidistis et resurgere
faciatis nos scandere
secum in celestibus. Amen.

Origin and History of the MS.

The Proper of Time (f. 7) is headed:

Incipit misale secundum usum fratrum ordinis b. dei genitricis Marie de monte Carmeli. extractum de approbato usu dominici sepulcri S. ierosolimitane ecclesie. In cuius finibus dictorum fratrum religio sumpsit exordium. Correctum et ordinatum secundum nouum ordinale dicti ordinis.

The Missa V Plagarum (f. 227 *b*) is headed:

Inc. missa quinque plagarum d. n. I. C. dicenda feria vi^{ta}. Et concessit papa Iohannes xii^{us} tam dicentibus quam audientibus cc^{m} dies indulgencie.

The volume belonged without doubt to the Carmelites of Nantes, and its pictured decorations render it an unique monument of the history of the Dukes of Britanny. The following paragraphs, the first extracted from a description circulated by M. Belin, the other from a paper read by M. Durrieu before the *Société nationale des Antiquaires de France* (*Bulletin de la Soc.*, 1889), when the volume appeared among the Hamilton MSS. sold in London by the German Government, will serve to give some general idea of the history of the house for which the book was written, and of its importance as a historical record.

(1) "Le couvent des Carmes de Nantes a été fondé en principe par la charte de Thibaud de Rochefort, chevalier, vicomte de Donges, du 3 février 1326 (1327 nouv. style). Mais ce n'est qu'en 1331 que ces religieux obtinrent de l'évêque de Nantes la permission de s'y établir. Ceci se passait sous le règne heureux et glorieux de Jean III, dit le Bon, duc de Bretagne, dont la mort sans postérité, en 1341, fut le signal d'une guerre longue et sanglante pour la conquête du trône, entre les branches Penthièvre-Blois et de Montfort. Jean, comte de Montfort, frère consanguin du duc Jean III, mourut en 1346, en pleine lutte contre sa nièce consanguine, Jeanne de Penthièvre, et l'époux de celle-ci, Charles de Blois. Ce n'est que la mort de ce dernier à la bataille d'Auray (1364), qui termina cette guerre de succession, au profit de Jean de Montfort (fils de Jean, comte de Montfort, ci-dessus, et de Jeanne de Flandre), à qui le traité de Guérande assura la couronne ducale (1365). Les historiens le désignent tantôt comme Jean V, tantôt comme Jean IV, selon qu'ils considèrent ou non son père comme souverain légitime et réel. Nous l'appellerons Jean IV.

C'est de son règne que date l'achèvement du couvent des Carmes de Nantes, dont il fut un des grands bienfaiteurs, de même que ses successeurs et descendants. C'est par lui aussi que commence la série de tableaux historiques renfermés dans le présent manuscrit et consacrés aux ducs de Bretagne.

Sous ce rapport, le volume dont nous nous occupons constitue un véritable monument, d'autant plus important qu'il est sans doute unique en son genre. Tandis que d'habitude on ne rencontre dans les missels que des peintures religieuses, et bien rarement un portrait même, à plus forte raison des sujets historiques; ici, au contraire, ce sont ces derniers qui ont le pas sur les autres. Et quels sujets! Toute une iconographie des ducs de Bretagne,

avec leurs femmes et leurs enfants, pendant une période de plus d'un siècle ! Et, en plus de cela, plusieurs scènes historiques se rapportant aux Carmes de Nantes. Ce qui augmente l'intérêt de ces sujets, en dehors de leur valeur artistique, c'est qu'ils se réfèrent à des personnages qui ont joué un rôle considérable dans l'histoire du royaume de France lui-même. C'est d'abord le duc Jean IV, successivement le gendre de nos deux plus grands ennemis: d'Edouard III, roi d'Angleterre ; puis de Charles le Mauvais, roi de Navarre, et, comme tel, l'adversaire permanent, ouvert ou dissimulé, de la France. Pour le mettre à la raison, il fallut des hommes de guerre tels que Duguesclin et Olivier de Clisson.—C'est ensuite son fils, Jean V, celui-ci gendre de Charles VI et d'Isabeau de Bavière, prince versatile, qui sciemment arriva trop tard avec ses Bretons à la bataille d'Azincourt, et se mêla d'une façon néfaste à la querelle des Armagnacs et des Bourguignons.—Puis, c'est le frère de celui-ci, Arthur, connétable de Richemont, le vainqueur des Anglais à Patay et protecteur de Jeanne d'Arc.—C'est le duc François Ier, le meurtrier de son frère Gilles de Bretagne.—C'est le pieux duc Pierre II, encore un frère des précédents et souverain d'un haut mérite.—C'est enfin François II, le père d'Anne de Bretagne et l'adversaire irréconciliable du roi Louis XI."

(2) "Il faudrait une longue description pour donner une idée complète de ce très curieux volume. Qu'il suffise de dire que les miniatures qui le décorent sont de diverses mains et de différentes époques; les unes datant du milieu du xve siècle, les autres n'ayant pu être ajoutées qu'entre 1476 et 1487. Aucune de ces images n'a de valeur d'art particulière; la plupart ne sont que des ouvrages de praticiens, quelques-unes même excessivement faibles d'exécution; mais elles méritent toute l'attention par leur caractère hautement historique. On y voit, en prière devant la Vierge et les saints, plusieurs des ducs de Bretagne, ou des princes de leur famille, accompagnés de leurs femmes et de leurs enfants que des cottes d'armes ou des jupes armoriées permettent de reconnaître individuellement. Parmi eux: le duc Jean V, avec sa femme Marie d'Angleterre, puis Jean VI, François Ier, le connétable Arthur de Richemont; enfin François II, avec sa seconde femme, Marguerite de Foix, et son beau-frère le cardinal de Foix. A vrai dire, les miniatures, surtout les plus anciennes, sont d'une exécution trop sommaire et dans des proportions trop réduites pour présenter des garanties d'exactitude au point de vue de la ressemblance des traits. Mais elles n'en constituent pas moins, par leur réunion, un monument unique et du plus vif intérêt pour l'iconographie de l'histoire de Bretagne."

I next insert an account, drawn up by Mr Yates Thompson, of the historical personages who appear in the various pictures of the MS.

John, 4th Duke of Britanny, born 1338, suc. 1345, died 1399, is represented twice:

1. On f. 7, with his first wife, Mary of England, youngest daughter of Edward III., who died in 1362 without issue.

Behind him is a warrior with the banner of Britanny, and another with the arms of Montfort on his coat.

2. On f. 15 *b*, with his third wife, Jeanne de Navarre, married in 1386. After John's death in 1399 she married Henry IV. of England.

Behind John IV. kneel his four sons, *issus du dernier mariage*:

1. John, afterwards John V.

2. Arthur de Richemont, afterwards Constable of France, and in 1457–8 Arthur III., Duke of Britanny.

3. Gilles de Bretagne, d. unmarried in 1412.

4. Richard, Comte d'Étampes, the father of Duke Francis II.

Behind Jeanne de Navarre kneel her three surviving daughters:

1. Marie, who married in 1396 Jean, Duc d'Alençon, died 1446.

2. Blanche, who married in 1406 Jean, 4th Comte d'Armagnac, died before 1419.

3. Marguerite, who married in 1407 Alain, 9th Vicomte de Rohan, died 1428.

John, 5th Duke of Britanny, suc. 1399, died 1442, is represented four times:

1. On f. 20 *b*, with his first wife, Jeanne de France, daughter of Charles VI., married in 1396.

Behind John V. kneel his three sons:

1. Francis, afterwards Francis I., Duke of B.

2. Pierre, afterwards Pierre II., Duke of B.

3. Gilles de Bretagne, assassinated in 1450.

Behind Jeanne de France kneel her two daughters:

1. Isabeau, who married in 1430 Guy XIV., Comte de Laval, died in 1442.

2. Marguerite, died in 1421 without issue.

2. On f. 111, where John V. and his youngest brother Richard, Comte d'Étampes, Maréchal de Bretagne, are represented in prison in Chasteau-ceaux or one of the castles of Olivier, Comte de Penthièvre, who traitorously imprisoned them on the instigation of his father-in-law, Charles VI. of France (1421). The monk is possibly Frère Jean Violet, who attended him in prison. See Dom Lobineau, *Histoire Générale de Bretagne*, 1707, Vol. I., p. 549.

In an adjoining prison, separated by water and surmounted by the English flag, are a Queen, probably Joan the Queen Dowager of England, died 1437, widow of Henry IV., died 1413, and Arthur de Richemont, who had been taken at Agincourt 1415, and who is stated [Lobineau, Vol. I., p. 532] to have been allowed to see his mother in prison. In 1421 Joan was in Pevensey Castle, under the charge of Sir John Pelham, accused of compassing the death of the King. [*Dict. Nat. Biog.*, Vol. XXIX., p. 395.] Henry V. died in 1422.

3. On f. 121, where John V. after his deliverance from prison is being weighed against gold, he having vowed to give his weight in gold to Our Lady of the Carmelites of Nantes when he got free. The gold was delivered duly by Mauléon and weighed by Eonnet Preseau in the presence of Jean Perion the Treasurer. The Duke weighed 380 marks and 7 oz., v. Dom Lobineau.

4. On f. 130 *b*, where the same John V. is distributing precious stones to the Carmelites in fulfilment of the same vow. For a list of the ransom plate v. Maurice, Vol. II., p. 1026.

Arthur, Comte de Richemont, afterwards, 1457–1458, Arthur III., Duke of B., second brother of John V., is represented:

1. On f. 124 *b*. He is known by his red lambel with three gold lions, and by his sword and fleurs de lys as Constable of France. He is at Mass.

2. On f. 229 *b*, on which are represented on one side a Pope, a Cardinal and other priests, and on the other the Emperor, the King of France and Arthur III., Duke of Britanny, who succeeded his nephew Peter II. in 1457 and died 1458. He is identified by the skirt of his second wife Jeanne d'Albret, which bears the arms of Britanny *parties de gueules pleins*, who however died in 1444, and thus was never Duchess.

Francis I., Duke of Britanny, born 1414, suc. 1442, died 1450, eldest son of John V., is represented on f. 131 *b*, where he figures twice; once on the left as heir, i.e. before

1442, with his first wife Yolande of Anjou, daughter of Duke Louis II., and their son Rouan who died young, and again with his ducal crown on, i.e. after 1442, with his second wife Isabel Stuart, the daughter of James I. of Scotland, married 1441, and their two daughters, Marguerite and Marie still unmarried, i.e. before 1455, in which year they married, the first her cousin Francis, Comte d'Étampes, afterwards Francis II., Duke of Britanny, and the second, Jean II., Vicomte de Rohan.

Pierre II., Duke of Britanny, suc. 1450, died 1457, second son of John V., appears on f. 177 *b*, before his accession to the dukedom, as is shown by the lambel of a younger son. Opposite to him kneels his wife Françoise d'Amboise, married in 1431, daughter of Louis V. de Thouars d'Amboise. Pierre II. died in 1457 without issue and was succeeded by his uncle Arthur de Richemont, Arthur III., Duke of Britanny, who died in 1458 without issue of any of his three wives.

Arthur III., Duke of Britanny, may possibly be represented on f. 229 *b*, with his second wife Jeanne d'Albret. But as she died in 1444, thirteen years before he became Duke, this is to say the least doubtful.

Francis II., Duke of Britanny, suc. 1458, died 1488, son of Richard, Comte d'Étampes, the youngest brother of John V., is represented on f. 103 *b*, the first of two pages added to the volume by a later hand. He is represented kneeling in the left margin with his second wife Marguerite de Foix, married in 1471, died in 1487. Their daughter was the celebrated Anne de Bretagne, born 1476, married first in 1491 to Charles VIII. and secondly in 1499 to Louis XII. (1498—1515). As no notice is taken of her existence, this page is probably prior to 1476, but subsequent to 1471.

On the opposite page is represented Pierre de Foix II., own brother to Marguerite de Foix, born 1449, first a Cordelier monk, then Abbé de S. Melaines de Rennes and Bishop of Vannes, Cardinal in 1476 and died at Naples in 1490. This page would seem to date in the year 1476 before Anne's birth. Marguerite de Bretagne, the first wife of Francis II., had been buried in the Carmelite Church. Francis in his will selected the Carmelite Church for his own burial. To his confessor, however, he expressed a preference for the Cathedral of Nantes, where Marguerite de Foix was buried. His daughter, Queen Anne, buried him in the choir of the Carmelite Church, transporting his second wife's body thither from the Cathedral.

Jean Tournemine on f. 105 is identified by his arms, *écartelé d'or et d'azur*. From the *Dictionnaire de la Noblesse* it appears that he was killed at Pontorson in 1427. Behind him kneel his two sons Gille and Jean, and opposite is his wife Jeanne de Saffré (v. Armorial at the end of Le Baud's *Hist. de Bretagne*, 1638), *sable à trois croix recroisetées*, etc. Behind Jeanne is their daughter Jacqueline, who married Jean II., Sire de Coëtquen, Chambellan du Duc François II., et Grand Maître de Bretagne. The position of this illumination seems to indicate that the volume in its final state belonged to Jacqueline de Coëtquen, whose arms are reproduced in the border.

On f. 155 *b*, in the left border, is a Carmelite in prayer before John the Baptist, whose shield contains three swords with the points upwards, the arms of the Family of Le Noan. Probably a member of this family was Prior of the Convent.

The borders are of line and leaf work with foliage of blue and gold, and other colours interspersed: occasionally real flowers occur, as on f. 7, where there are columbines.

The pictures are by at least three artists, none of them of the first class.

In describing them I shall, for convenience sake, repeat a good deal of what has already been set forth by Mr Yates Thompson.

In the Kalendar the sign of the Zodiac is in a medallion on the outer margin: the occupation of each month is represented in an upright oblong picture at the bottom.

1. *Jan.* A man seated full-face at a spread table on trestles: he holds a tumbler.
2. *Sol in aquario.* Nude youth standing in a stream empties a bottle.
3. *Feb.* Seated facing *R.* before a fire warms foot and hands: shoes on the floor.
4. *Sol in piscibus.* Two fish, head to tail.
5. *Mar.* In cloak, cutting a leafless tree with a billhook.
6. *Sol in ariete.* Ram, head to *L.*
7. *Ap.* Youth in short tunic, with sword and cap, offers a gold flowering branch to a maid in blue, in a room.
8. *Sol in tauro.* Bull, couchant.
9. *May.* Youth in doublet holding a branch rides to *R.* on white horse.
10. *Sol in geminis.* Gemini nude embrace.
11. *June.* Youth mowing.
12. *Sol in cancro.* Crab with nine legs.
13. *July.* Man in shirt reaping.
14. *Sol in leone.* Lion badly drawn.
15. *Aug.* Two men in shirts threshing. House on *L.*
16. *Sol in virgine.* Virgin in blue with palm.
17. *Sept.* Man with *hotte* of grapes: another treading grapes in tub.
18. *Sol in libra.* Scales held by woman.
19. *Oct.* Man sowing large seeds from lap.
20. *Sol in scorpione.* Scorpion, fairly correct.
21. *Nov.* Man in curious hood beats oaks for four hogs.
22. *Sol in sagittario.* Bearded Centaur shoots to *R.*
23. *Dec.* Man kneels and cuts a pig's throat: another stands and disembowels a hanging pig.
24. *Sol in capricorni.* White goat emerging from a snail-shell.

25 f. 7. *Proprium de tempore.* 1st Sun. in Advent. Full border with arms of Britanny and columbines. Two pictures at the top, arched.

L. In the centre an altar with chalice and two candles: retable of the crucifixion. Over it under an arch topped with a carved wooden canopy stands the Virgin crowned, holding the nude Child. On *R.* a window. Arras of red with gold fleurs-de-lys. On *L.* kneels John IV., Duke of Britanny, beardless, in plate-armour with surcoat of the arms of Britanny. Before him lies his helmet, silver, with gold crown. His hands are joined and from them comes a scroll: *Maria mater misericordie tu nos ab hoste protege.* Behind him stands St John Baptist in skin garment and blue mantle, and on *L.* a group of knights, the foremost in a surcoat said to be of the Montfort arms (*gu.* a lion *arg.* crowned *or*): he holds the banner of Britanny. On *R.* kneels the Duchess Mary of England in heart-shaped head-dress, furred jacket of scarlet and gold, and skirt of the arms of Britanny and England party per pale. Behind her stands St Michael with processional cross.

26. The Carmelite convent at Nantes: a stone building, two sides of a rectangle with a cloistered lower story. A man on a ladder is putting blue tiles on the roof; another climbs a ladder: four more hew stones in the court. At two of the cloister openings are seen the builder with a square, and the superior in white over black, and red cap. In front a Carmelite speaks to a workman. There is a well in the court.

27. Initial. *Ad te leuaui.* Priest in chasuble (blue) kneels at altar holding the Host: a Carmelite kneels on *L* with candle.

28. f. 15 *b*. *Christmas.* Large picture. In the centre an altar with chalice and book, and two candles. Above it the Virgin and Child (as in 25). On *L*. kneels John IV. bearded in crown and armour with surcoat of his arms. Four sons kneel behind him, similarly dressed with a label over the arms on their surcoats, and bareheaded. John has a blank scroll. Behind him stands St John Baptist with lamb on book, and behind his sons a Bishop in blue cope with crozier (? St Giles). The sons are John (afterwards John V.), Arthur de Richemont, Gilles de Bretagne and Richard, Count of Étampes.

On *R*. kneels the Duchess (John's 3rd wife) Jeanne de Navarre, with skirt of the arms of Britanny and Évreux. Behind her are three daughters with skirts party per pale of their husbands' arms with those of Britanny. They are Marie (m. John, Duke of Alençon), Blanche (m. Jean IV., Count of Armagnac) and Marguerite (m. Alain IX., Victe de Rohan). Behind the mother stands St John Evangelist with chalice and dragon: behind the daughters St Katherine crowned, with fragment of wheel and palm.

29. *Initial. Puer natus.* Under a shed the Virgin kneels face *R*. The Child nude lies in manger. The ox and ass behind it. Joseph on *L*.

30. f. 20 *b*. *Epiphany.* Large picture. Chequered ground. In the centre, altar with chalice, and above it the Virgin and Child (as in 25). On *L*. kneels John V. beardless, in crown, armour and surcoat, and behind him three sons similarly habited, viz. Francis (Duke Francis I.), Peter (Duke Peter II.) and Gilles de Bretagne. Over them stands St John Baptist with lamb on book, and St Yvo in white cap and white gown.

On *R*. kneels the Duchess Jeanne de France (in skirt of arms of Britanny and France) and two daughters, Isabel (m. in 1430 Guy XIV., Comte de Laval: the Britanny and Laval arms are on her dress), and Margaret (d. 1421 unmarried). Over them stands Gabriel in blue dalmatic with white fleurs-de-lys holding a processional cross.

Both Duke and Duchess have blank scrolls.

31. *Initial. Ecce aduenit.* The Virgin and Child on *L*. One king kneels and offers an open gold box, and others stand with cups.

32. f. 82. *Initial. Passio secundum Iohannem.* The Agony: three Apostles sleep on *L*. Christ in blue robe kneels facing *R*. at a rock with a chalice on it. The Father's head is seen above.

Proper Prefaces. Miniatures in text (ff. 97 *b* sqq.).

33. *Epiphany.* The Baptism: Christ kneels facing *L*. in a stream with a sharp bend in it. On *R*. stands John in a skin garment pouring water from a vial upon His head. On *L*. stands an angel with the seamless coat on his arm.

34. *Lent.* The Temptation: Christ sits on the ground among small trees, facing *R*. The devil stands opposite, horned and clawed.

35. *Weekdays in Lent.* The Instruments of the Passion on a paved floor: blue sky behind: cross with title, three nails, two scourges, and coat upon it: column between reed and sponge and lance: *R*. a head, a hand, hammer, lantern, pincers, dice, and gold pieces.

36. *Easter.* Christ with gold cross, crosslet, steps out of tomb: three guards.

37. *Ascension.* Two groups of six Apostles: Christ's feet seen over mound.

38. *Pentecost.* Virgin and four Apostles on *L.* kneel: *R.* John and five Apostles: the Dove in a hemisphere of cloud and fire.

39. *Trinity.* The Father and Son throned, with cross and book: the Dove between them. In rayed circle in blue sky.

40. *Feasts of Apostles.* A group of Apostles: Peter in the centre in tiara with Paul on *R.* with sword.

41. *Nativity of the Virgin.* In three compartments: (*a*) Joachim and Anne embrace under arch, (*b*) Anne in bed holds the infant Virgin swaddled and crowned, (*c*) the Annunciation: Virgin at desk, Gabriel on *L.* with scroll. *Ave gracia plena.*

42. *Canon of the Mass.* ff. 103 *b*, 104 *a* have two large full-page paintings by an artist whose work only appears here in this volume.

The Crucifixion. Cross with title, and three nails. On *L.* the Virgin supported by John, and six others, mostly women. On *R.* a soldier with back turned, in gold armour, an aged man pointing at Christ, a soldier in armour and long pink gown over it, and three other soldiers. Christ's side is pierced. At the foot of the cross are two skulls, and bones. Behind is a landscape and a town with church, which has a tall central spire.

In the border. Duke Francis II. of Britanny in silver armour, surcoat of arms of Britanny, and coronet, kneels at a desk with book: behind him kneels his wife Marguerite in coronet, furred jacket, and skirt of the arms of Britanny and Foix.

43. A lozenge in a square of blue. The Father in a pink cope and train, over a dark blue robe, throned in air, holds an orb with cross, and blesses. He is surrounded by red six-winged seraphs, and below are four blue six-winged cherubs.

In the spandrels are the Evangelistic creatures holding scrolls inscribed with the names of the Evangelists.

In the border: Cardinal Pierre de Foix in red robe and hat kneels at a desk with a book on it. Behind him stands St Peter bareheaded with key. His shield is on *R.*

44. f. 105. *Canon of the Mass* (*text*). Picture, arched at the top. In an apsidal church with single-light windows and blue starred vault: in the centre an altar with blue frontal: above it the Virgin and Child (as in no. 25). The space below the windows is hung with red and gold arras. On either side of the Virgin are (*L.*) the Church, a female figure in red holding a lance with pennon of the cross and a chalice: and (*R.*) the Synagogue, a female in yellow, blindfold, holding the tables of the Law, and a broken lance with pennon. In front kneel on *L.* Jean de Tournemine and two sons all beardless, in armour, with surcoats of their arms (quarterly *or* and *azure*), and on *R.* Jeanne de Saffré in heart-shaped head-dress, and skirt of Tournemine arms party per pale with Saffré. Behind her Jacqueline Coëtquen: her skirt is of Coëtquen party per pale with Tournemine. These three bearings (Tournemine, Tournemine-Saffré, and Coëtquen-Tournemine) recur in the border.

45. *Initial. Te igitur.* Priest in red chasuble kneels before an altar with a chalice on it, holding the Host, which is stamped with the Crucifixion, Mary and John.

46. f. 109 *b*. *In text. Deus uenerunt gentes.* A small chapel with pink roof and two windows in the side. In front of it three men in caps turned up with fur wield picks and hammers. Only one is touching the building. A fourth on a ladder with a pick is about to attack the roof. These men represent Saracens attacking the sanctuary.

f. 110 *b* is blank.

Quire *p*, containing the Canon, is of six leaves, and seems to be in a different hand. It alone contains the bearings of Tournemine. I am inclined to think it is not the quire

which originally occupied this place, but a later insertion made when the original had worn out. It is certainly of Carmelite use, as is shown by the occurrence of the Psalm *Deus uenerunt.*

47. f. 111. *Easter Mass.* Large picture. On the *R.* are two castles, of which that on *L.* has four circular towers with peaked roofs. Only three of the towers of the other are seen. They are separated by a narrow stream of water. On that on *R.* are three flags, one of England and two of St George: the flags of the others are blank. In each are two windows, with external grilles, and at each of these four stands a prisoner with joined hands. Three of them are beardless men, the fourth a crowned woman. A drawbridge leads up to the castle on *L.*, and a young man in a furred gown, who holds the hand of a Carmelite friar, is about to step on to the bridge. On *L.* of the picture is a landscape with trees, and buildings of wood and plaster, and a Carmelite stands on *L.* holding a pilgrim staff and facing *L.*

The prisoners are, on *L.*, "John V. and his youngest brother Richard, Comte d'Étampes, Maréchal de Bretagne, who are represented in prison in Chasteau-ceaux or one of the castles of Olivier, Comte de Penthièvre, who traitorously imprisoned them on the instigation of his father-in-law Charles VI. of France (1421). The Carmelite is possibly Frère Jean Violet, who attended John in prison (Lobineau, *Hist. Gén. de Bretagne*, I. 559). In the castle on *R.* (which is evidently meant to be in England) are Joan, Queen-dowager of England, widow of Henry IV., and Arthur de Richemont, who had been taken at Agincourt, and was allowed to see his mother in prison (Lobineau, I. 532). In 1421 Joan was in Pevensey Castle, under the charge of Sir John Pelham, accused of compassing the death of Henry V. (*Dict. Nat. Biogr.* XXIX. 395)." (H. Y. T.) The man who is stepping upon the drawbridge is presumably John V. about to enter the prison.

The Carmelite on *L.* seems to be setting out on a pilgrimage, probably to intercede for the deliverance of the Duke.

48. *Initial. Resurrexi.* Christ with cross and red banner stepping out of a pink tomb: one guard on *L.*

49. f. 121. *Ascension Day.* Large picture. Interior of a church with two windows (that on *R.* traceried, that on *L.* filled with chequer): the space below hung with arras of blue with gold fleurs-de-lys. In the centre the Virgin and Child (as in no. 25) above an altar on which are four gold vessels of various shapes. On the *L.* is a large pair of balances with flat square scales: in the *L.* scale kneels John V. wearing only a surcoat of his arms: in the *R.* is a heap of gold vessels of many forms. Between the scales stands a man in a red gown, and on *L.* five other men, some holding the Duke's clothes. A Carmelite adjusts the gold plate in the *R.* scale. On *R.* stand six Carmelites: the very small ones stand in front of the rest. This represents John V. paying a vow he had made to our Lady of Carmel during his captivity, namely, that if delivered he would pay the Carmelites of Nantes his weight in gold. He was weighed in presence of Eonnet Preseau and Jean Perion, treasurer, against 380 marks 7 ounces of gold and jewellery. The gold and jewels were given as a pledge only and were subsequently redeemed for lands of the same value. The man between the scales is Eonnet Preseau.

50. *Initial. Uiri Galilei.* On *L.* the Virgin and three Apostles, on *R.* Peter and two Apostles, kneeling: in the centre Christ's feet seen above the Mount.

51. f. 124*b*. *Whitsunday.* Large picture. Church with traceried window on *R.* and arched recess on *L.* In the centre the Virgin and Child (as in 25) over an altar with two candles and book. Before an altar facing *R.* kneels a priest in blue chasuble

holding the Host: on either side is a deacon in a blue dalmatic, kneeling; the one on *L.* has a candle and holds up the priest's chasuble, the other swings a censer. On *R.* between two blue curtains on rods kneels Arthur de Richemont in armour, with surcoat of the arms of Britanny and a label of 3 points charged with three lions *or*; he is girt with a sword of which the scabbard and belt bear the arms of France. This shows that he was Constable of France. Before him is a *prie-dieu* covered with a cloth of his arms.

On *L.* are five Carmelites and two boys in the same habit before a wooden lectern with open book.

The wall beneath the windows is hung with arras of red, with lozenges each having a gold cross in the centre, and four blue dots.

52. *Initial. Spiritus domini.* The Virgin seated: four Apostles on *L.*, six on *R.*: the Dove above.

53. f. 130 *b*. *Trinity.* Large picture. Chequered ground and red arras. On *L.* the Virgin and Child (as in 25) over an altar with two candles. On the foot pace is a bucket of gold. *R.* of this stand five boys in the Carmelite habit. Then, on *R.* a page in blue facing *R.* holding a casket. Next, John V. in armour and surcoat giving something to a Carmelite who holds a red cap in his hand. Two others stand on *R.*, one wearing a red cap. Behind these figures is a row of seven more Carmelites. This represents John V. paying the remainder of his vow, in the shape of jewels, to the Carmelites of Nantes.

54. *Initial. Benedicta.* The Father in blue and red seated on the rainbow, a gold globe under His feet supports the crucifix: above whose head is the Dove.

55. f. 131 *b*. *Corpus Christi.* Large picture. Chequered ground. The Virgin and Child (as in 25) in the centre, above an altar, on which are three silver vessels, one being a reliquary in the shape of a forearm and hand.

On *L.* kneels Duke Francis I. bareheaded in armour and surcoat (as heir to the dukedom). He has a blank scroll. Behind him kneels his wife Yolande of Anjou (whom he married in 1451). She was daughter of Louis II. of Anjou and has a skirt of his arms. Behind her kneels their son Rouan in dress of the arms of Britanny: over them stands St Francis with the *stigmata*.

On *R.* kneels Francis as Duke, crowned, with blank scroll, and girt with a sword. Behind him his second wife Isabel Stuart in heart-shaped head-dress with crown, and skirt of the arms of Britanny and Scotland. Behind her their daughters Margaret and Mary in skirts of the arms of Britanny. Over them stands St Francis as before, facing *L.*

56. *Initial. Cibauit eos.* Altar with gold monstrance, in which is the Host, and silver retable. On each side stands a Carmelite with candle. Ground of the arms of France.

57. f. 153. *Proprium Sanctorum.* Large picture. Room with green pavement, panelled wall, and red and yellow arras. In the centre, in a wooden chair, with blue embroidery at back, sits St Maur, bearded, in black habit, holding a yellow crozier (crook outwards) and a yellow spade.

58. f. 155 *b*. *Conversion of St Paul.* In text. St Paul in a square pulpit hung with red, on four legs, preaches to 3 people on *L.* and 2 on *R.*, in a landscape. Behind on a hill is a fallen horse, blue drapery on it, and an angel among flames in the sky.

59. *Border.* A square picture of a Carmelite with scroll *sancte Iohannes baptista ora*, kneeling to St John Baptist, who points to a lamb on a book. In the field is a shield (*gu.* a sword *arg.* in pale, point upwards).

In the lower margin is the same shield, but with three swords.

60. f. 159 *b*. *Candlemas*. Large picture. An apsidal church, with many windows, blue starred roof, and blue and yellow arras. In the centre an altar with two candles and book: four crosses on the cloth. On *L*. the Virgin with the swaddled Child: woman with basket, and Joseph. On *R*. Simeon nimbed in dalmatic, tunicle and alb and high blue cap: also two nimbed men.

61. f. 166 *b*. *Annunciation*. In a room with green pavement, panelled wall, blue roof-timbers, red tent on *L*., door on *R*. On *L*. the Virgin kneels at desk. In centre, lily-pot, on *R*. Gabriel in cope kneeling with scroll (*Aue—bene*).

62. f. 169 *b*. *Initial. SS. Philip and James*. Philip in blue and red, James in grey with scallop on scrip, and book.

63. f. 170 *b*. *Initial. Invention of the Cross*. Helena crowned, in blue and ermine mantle over red. A workman digs: gold cross in a hole. A Jew and another look on.

64. f. 177 *b*. *Nativity of St John Baptist*. Apse with four windows, blue starred roof, red arras. In centre the Virgin and Child (as in 25) over altar. On *L*. kneels Peter II. (1450) in armour and surcoat of arms of Britanny with label of 3 points (*az*. fleurs-de-lys *or*). He has a scroll (*Miserere mei deus secundum matteu* (sic, l. *magnam*) *mi*(*sericordiam*). On *R*. kneels his wife Françoise d'Amboise (married in 1431), dau. of Louis V. of Thouars-Amboise. On her skirt are the Britanny arms and her own (party per fess *or* semé of fleurs-de-lys *az*. a canton *gu*. in chief on the dexter side for Thouars: *gu*. 3 pales *or* for Amboise). Her scroll bears *O mater dei memento mei*.

65. *Initial. De uentre*. John Baptist in red and ermine mantle over skin robe, holds a book. A lamb leaps up to him.

66. f. 179 *b*. *Initial. SS. Peter and Paul*. Paul on *L*. with sword in sheath, and book, Peter on *R*. in green and ermine mantle, with book and gold key.

67. f. 183 *b*. *St Mary Magdalene*. Large picture. A landscape with two rocks, buildings, and rays above. On *L*. St Mary Magdalene kneels: a casket by her. On *R*. stands Christ in purple grey robe with spade, and wounded hands.

68. f. 185 *b*. *St James*. Large picture. A landscape with rocks, water and trees. Rays above. In centre stands St James in a dark habit with staff, and scrip on it (with scallop), bowl at girdle, and keg for water.

69. f. 186. *Initial*. St Anne in blue and ermine mantle, with book, holds the hand of the Virgin crowned, with book.

70. f. 188. *Initial. Chains of Peter*. Peter on *L*. with book, Paul on *R*. with sword and book.

71. f. 189. *Initial. Invention of Stephen*. Stephen in blue dalmatic with stone on head, and book.

72. f. 191 *b*. *In text*. St Laurence, in red dalmatic with gridiron and book in bag-binding, stands in a room with green pavement, blue and yellow arras, and panelled wall.

73. f. 194 *b*. *Assumption*. Large picture. In a room (as in 72). On a red bed (diagonal, feet to *L*.) lies the Virgin in blue, with joined hands. On *L*. seven Apostles sit in a group on the floor. On *R*. five more sitting on the floor; they read and talk.

74. f. 196 *b*. *Initial*. St Louis, crowned, with sceptre, in dalmatic of the arms of France, over pink robe, stands reading a book.

75. f. 198 *b*. *Decollation of John Baptist*. Large picture. A landscape with rocks. Rays above. In the centre a massive castle. Out of a window in the front

leans the headless body of John, in skin-robe, with bound hands, bleeding. An executioner in tunic and cap with scymitar, lays his hand on its shoulder and looks round to *R.* at Salome, who stands with the head in a charger.

76. f. 200 *b*. *Nativity of the Virgin.* Large picture. Interior, with panelled wall on *L.* and blue roof-timbers. On *R.* a bed with tester: in it St Anne in white turban-cap, quilted. Beyond it two maids, one of whom brings a tumbler of drink to the bedside. Further to *L.* Joachim in blue holds a white ball and a blank scroll, and speaks to the other maid. In front, the Virgin in a cradle: on *L.* tub hung with linen under a linen tent.

77. f. 202. *Exaltation of the Cross.* Large picture. Landscape with rocks: walled only on *R.* Rays above. On *L.* Heraclius crowned, in shirt, barefoot, carries the cross to *R.* followed by three men in shirts. Their garments lie in front. Over the city wall an angel speaks.

78. f. 206. *Michaelmas.* In text. St Michael in red cloak over armour stands with extended arms holding a sword in *R.* hand, and a long cross in *L.* In front of him stand five angels in dalmatics with books.

79. f. 208. *Initial.* Abraham, Isaac and Jacob in crowned caps and long tunics stand on a green pavement.

80. f. 210. *St Luke.* Large picture. Interior, door on *L.*, windows at back, purple and yellow arras, blue and red roof-timbers, men on *R.*, green pavement. In the centre a desk with circular flat top, rimmed, three books on it. On *R.* St Luke seated with scroll on knee (*S. Luca.*). On *L.* the winged ox couches.

81. f. 212. *Sts. Simon and Jude.* Large picture. Apse with windows and red and gold arras and green floor. Simon and Jude standing with books: their feet do not touch the ground.

In the initial is a shield *or* three bends *sable*, between them three estoilles of six points of the second.

82. f. 213 *b*. *All Saints.* Large picture. An apse with windows and green pavement. In it a group of thirteen saints. On *L.* John with cup and many serpents: in centre Peter in tiara with book and keys. A Bishop with gold cross-staff. Bartholomew on *R.* with knife and book.

Initial: a shield *or*, a fess checky of *gules* and *argent*. In chief a root *gules* in pale.

83. f. 215 *b*. *Pro defunctis. Initial.* In a churchyard a sexton lays a corpse (in a shroud with black cross) in a grave. Mourners on *R.* On *L.* two coped priests, one with asperge, and two Carmelites.

84. f. 217 *b*. *In text.* In a room with doors *R.* and *L.*, green pavement, red arras at back, stands St Martin in blue cope, with book and yellow cross-staff.

85. f. 219. *Presentation of the Virgin.* Large picture (by another artist). Apse with spiral pillars. Altar at back with the ark on it, a coped chest of gold with a statue of a prophet on the end. In front five steps, up which the Virgin walks to *R.* The high priest in tall cap on *R.*, and two men in fur capes wait for her. On *L.* at bottom stand Joachim and Anne. None of the figures are nimbed.

86. f. 220 *b*. *Initial.* St Katherine crowned, with fragment of wheel, and palm.

87. f. 222 *b*. *St Andrew.* Large picture. In a landscape, a group of the Twelve Apostles. St Andrew in the centre with saltire cross.

88. f. 224 *b*. *Conception of the Virgin.* Large picture (by the artist of 85). On *R.* a gold domed building. Under the arch, Joachim and Anne embrace. On *L.* in front,

the shepherds, with a clump of trees between them: further off among rocks, Joachim kneels, and in air an angel speaks.

89. f. 227. *Initial.* St Thomas the Apostle, with book.

90. f. 229 *b*. *Office of St Heliseus.* Large picture (by the artist of 85). A wall with blue window. In the centre, on a throne with four peaks covered with red cloth, sits the Virgin in a white mantle, and the Child. On *L.* kneels a group of ecclesiastics, headed by Pope and Cardinal, all in Carmelite habits. On *R.* kneel an Emperor (surcoat *or* an eagle *sable*), a King of France (surcoat of arms of France), a Duke of Britanny (surcoat of arms), his Duchess, and five ladies (in black sugar-loaf caps). The Duke is not to be identified. The Duchess has the arms of Britanny, party per pale with *gules*, which is Albret. She might be meant for Jeanne d'Albret, second wife of the Constable de Richemont, but she died in 1444, and her husband only became duke in 1457.

But probably the figures are not meant to represent any individuals.

91. f. 262 *b*. *Benedictio salis. Initial.* On *R.* a pail with white objects (salt) in it. A Bishop (?) in red tunicle (?) with crossed stole of gold, mitre, and asperge, stands by. Behind him is a clerk in a surplice.

35. Horae (Poupincourt-Le Begue).

Bought from M. Bottini at S. Remo, Dec. 1896.

Vellum, $5\frac{1}{2} \times 4$, ff. 177, 15 lines to a page. Cent. xv (1460–70). Binding modern with 'Grolier' tooling; two clasps with garnets set in them.

Collation: $*^{2}$ i^{6} ii^{6} | a^{10} (wants 1) b^{8}–i^{8} (+ 8*) | k^{8}–t^{8} | u^{8}.

On the fly-leaf is:

Lan iiii^{e} iiii^{xx} et onze le xxv^{e} jour de Januyer fut ne guillaume douplesseye escuyer seigneur de Lyancour valet tranchant ordinaire du Roy maistre des eaux et forestz du conte de clermont en beauuoisin.

Also a press-mark at foot, E. 9., of cent. xviii.

On f. 24 *b* is a shield surmounted by a helmet with mantlings and crest of a maiden half-length with green wreath. The arms on the shield are *azure* a cross engrailed *or* between four red roses of five petals proper. At present the family of Thumery bear these, with this exception that their cross is quarterly *or* and *argent*.

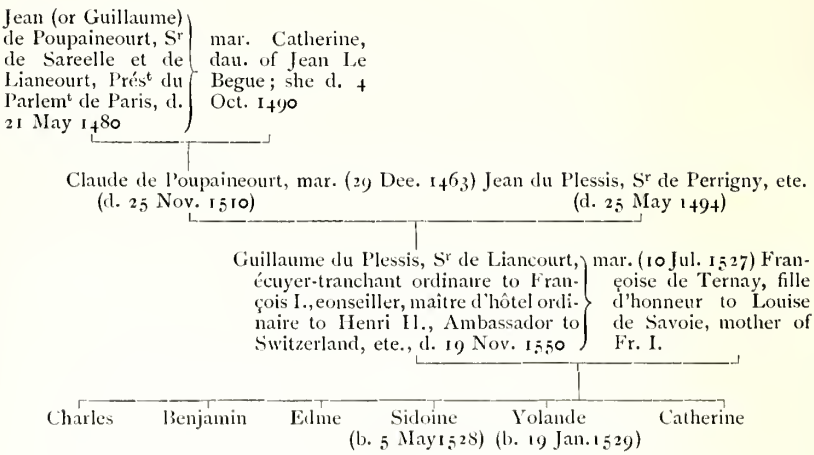
Above are two scrolls lettered in gold: (1) *poupincourt*, (2) *Hangest*.

The same arms are on the pall in the picture of the Office of the Dead and also in the border at that place: and again impaled with other arms at the *Stabat Mater* (no. 25).

The following letter from Mr J. A. Herbert, of the British Museum, throws some light on the *provenance*. The points still requiring explanation seem to be, (1) the connexion between Hangest and Poupincourt, and (2) the absence of any arms on the male figure in miniature no. 25. If the two figures there represented are Jean de Poupincourt and Catherine Le Begue, it is unusual to find the arms of husband and wife both emblazoned on the wife's dress and nothing on the husband's.

"I think the problem is solved, allowing amply for the laxity in matters heraldic which certainly did exist in the 15th century. The shield *azure, a cross engrailed or between* 4 *roses gules* must be Poupaincourt or Popincourt, though I have not seen the roses anywhere in the heraldic books; and the other (*gules semé with crosses ancrées or* [or moline]) is evidently Le Begue, though the nearest approach to it that I have found is in Morant's collection (Add. 31962, f. 16 *b*), where *argent,* 3 *crosses ancrées gules within a bordure engrailed azure* is assigned to Le Begue of Paris.

This is the genealogy (from Anselme and from François Blanchard, *Les Presidens au Mortier du Parlement de Paris*, 1647, pp. 105–7).



The book was executed then, it would appear, for Jean de Poupaincourt and his wife Catherine Le Begue about 1450, and descended to their daughter Claude and so to her son Guillaume des Plessis."

Contents:

Kalendar in French, in red, blue, and gold	f. 4
Sequentiae of the Gospels (picture gone)	16
Obsecro te	21
Hours of the Virgin	25
Seven Psalms and Litany	90
Hours of the Cross	105 *b*
Hours of the Holy Ghost	109
Office of the Dead	112 *b*
Stabat Mater	160 *b*
Prayers, viz.: O Maria plasma nati	162 *b*
D. I. C. per illam amaritudinem mortis	163
Interueniat pro nobis	163 *b*
Deuota lamentacio. Heu mater misericordie	164
D. I. C. fili Dei uiui precor te per sanctissima	165 *b*
Oracio de septem uerbis. D. I. C. qui septem uerba	166 *b*
O beatissime D. I. C. Respicere digneris	168 *b*

A family Register, added, as follows:

Le mercredy du dix^e^ jour de Juillet mil cinq cens vingt et sept Je espouze ma femme francoise de ternay a escouen qui pour lors estoit lunc des filles de madame mere du Roy.

Et le mardi cinquiesme jour du moys de may ensuyvant mil cinq cens vingt et huit a deux heures et demye apres la my nuyt que la Lune estoit en decours de trente six heures ou mayzon a Lyancourt fut nee ma fille cydoisne qui fut baptisce en lesglise saint martin au dit Lyancourt. Et furent ses parain mon nepueu Jehan du plesseys et maraines madamoiselle de sauonnyeres ma belle seur et madamoiselle de Rantigny.

Yolant ma seconde fille fut nee a Lyancourt le mercredi xixe jour de januyer mil v^e^ xxix a vnze heures et demye du matin et estoit la Lune en decours de six jours fut batisee en lesglise saint martin furent ses parain et marrenes monsieur de Rosoy madame de Warty et ma seur Jehanne de Ternay.

The Kalendar has in gold:

Jan.	SS. Genevieve, Mor: abbé.	*Sept.*	S. Leu. S. Gile.
June.	S. Eloy.	*Oct.*	S. Denis.
Aug.	S. Loys.	*Dec.*	S. Eloy.

The Litany is very short and contains no characteristic saints. The use is of Paris.

The artistic work resembles rather closely that of the Dunois Hours; but it is less good. It might quite well be a cheaper

product of the same establishment which is responsible for that MS. Evidently it was not done to a special order. The arms and the one picture containing a portrait were made when the purchaser was found.

The miniatures are as follows:

1—12. The signs of the Zodiac, alternately square pictures and medallions, in the margins of the Kalendar pages. They do not require special description.

1. *Aquarius* is a nude youth standing in a stream among rocks, emptying two gold vessels.

5. *Gemini*, two nude youths wrestling.

8. *Virgo* stands between sheaves.

9. *Libra* held by a maid.

12. *Capricorn*, goat emerging from cornucopia.

13. Arms: see above.

14. f. 25. *Hours of the Virgin: Matins.* Apse with blue starred roof and silver windows. Lily pot on *L.* The Virgin with book by a desk in centre. Gabriel coped with sceptre on *R.* Scroll: *Ave—plena*, above which is the Dove on a ray proceeding from a bust of the Father seen through a round window on *R.*

15. f. 47. *Lauds.* The Visitation in a landscape. Joseph or Zacharias in the centre behind the two figures.

16. f. 58 *b.* *Prime.* The Virgin kneels on *L.* under a shed hung with red and gold arras. Child in centre in the wicker manger. Ox and ass on *L.* Joseph kneels on *R.*, with stick.

17. f. 64 *b.* *Tierce.* Three shepherds surprised. Dog and sheep on *R.* Demi-angel in air. Scroll: *gloria—deo.* Landscape with river.

18. f. 69. *Sext.* The Virgin and Child seated in a shed (as in 16). Joseph sits on *L.*, with stick. One king kneels bare-headed with open cup of gold pieces. Two stand. Star in sky.

19. f. 73. *None.* Symeon in peaked head-dress and blue cope under canopy on *L.* behind an altar. The Virgin holds the Child. The midwife on *R.* with candle and basket. Apse with blue roof and silver window.

20. f. 77. *Vespers.* The Flight. Joseph bare-headed, with stick, leads the ass to *R.* The Child is swaddled.

21. f. 84. *Compline.* The Virgin kneels on *L.* before a wooden chair. Two angels bending over a red arras hold a crown over her. *R.* under a canopy sits the Son in tiara and cope, with globe. A vacant cushion on His *R.* Blue sky with stars.

22. f. 90. *Seven Psalms.* David kneels in stone walled garden with arched door. His harp lies on *R.* In air is a bust of Christ on red ground, holding globe, and surrounded by gold cherubs.

23. f. 105 *b.* *Hours of the Cross.* Ground chequered below; above, blue with a cross. Christ crucified. Mary and another nimbed woman on *L.* John on *R.* Title: sun and moon in sky.

24. f. 109. *Hours of the Holy Ghost.* Church with blue roof and silver windows. The Virgin seated with open book on knee looks down. Apostles kneel on *R.* and *L.* Above, the Dove with wavy rays proceeding from it.

25. f. 112 *b*. *Office of the Dead.* Church, as before, looking east. Coffin with pall of arms (see above) and four candles in the centre. Three coped clerks at lectern on *L*. Two mourners on *R*.

26. f. 160 *b*. *Stabat Mater.* Christ crucified between the thieves. Title: sun and moon. On *L*. the Virgin swoons, supported by John and two nimbed women. The sponge is offered to Christ; Longinus holds the lance. On *R*. in front kneel a man in a pink furred gown over blue, and a lady in heart-shaped head-dress, blue jacket trimmed with ermine and skirt of these arms: party per pale; dexter: the arms described above; sinister: *gules* two crosses moline or "ancré" *or*. Behind these figures four Jews converse.

27. *Heu mater misericordie. Initial.* Virgin and Child half length.

36. Orationes et Benedictiones Pontificales.

Formerly belonged to J. B. Yates, Esq.
Vellum, 11 × 7¾, ff. 54, 13 lines on a page. Cent. xv. Italian.
Bound in red velvet over wooden boards.
Collation: a^{10}–e^{10} f^{4}.

Contents:

1. Oratio S. Ambrosii episcopi . . . . . f. 1
   Summe sacerdos et uere pontifex.
2. Oratio S. Thome de Aquino . . . . . 13 *b*
   Concede mihi misericors deus que tibi placita sunt ardenter inuestigare.
3. Rubric. Quando pontifex preparat se ad missam . . . 16
   Quis ordo et per quos seruari debeat. qui uersiculi, que antiphone, qui et psalmi et orationes et hore dicantur.
   Ends on f. 40 *b* with the prayer *Actiones nostras*.
4. Oratio S. Ambrosii episcopi. Summe sacerdos . . . 41
   (only the opening words). Then the Absolution of the Dead, beginning Finita missa sacerdos sine casula cum ministris. subdiaconus cum cruce et omnes alii gradu suo ueniant ordinate cum luminaribus et stent in circuitu feretri in modum rote. et sacerdos incipiat a capite absolute. Oratio.
   Non intres in iudicium.
5. Benedictio super sponsum et sponsam et eorum subarratio . 48 *b*
   Benedic domine has arras.
   The last prayer begins: Deus qui potestate uirtutis tue.
6. De benedictione agni et aliarum carnium in pascate fit hoc modo 52
   Adiutorium nostrum.
7. De benedictione casei lactis ouorum et mellis 53
   Ends (54 *a*). Et aspergantur aqua benedicta.

The hand is large and fine. The only ornament (save a few

initials) is on f. 1, which is bordered with foliage and flowers of blue, pink and green, on a burnished gold ground. In the lower margin is an oblong miniature. Two nimbed angels in pink hover in the air, in a landscape with green hills and scattered trees, and support a shield, *arg.* three bends dexter *sable*, over all a lion rampant *gules*, surmounted by a mitre.

At the bottom of f. 1 is

Iste liber est Monasterij congregationis S. Justine de Padua ipsi monasterio S. Justine deputatus signatusque numero 587.

Compare the *Summa Confessorum* in this collection (no. 41).

37. Bible Française (Vol. ii.).

Purchased from Rev. F. K. Harford, Nov. 1896.

Vellum, 15 × 11¼, ff. 318, double columns of 40 lines. Cent. xiii (1260).

Binding: English of cent. xvi, stamped leather covers boards. Two silver clasps of the same date, part of the lower one being a modern copy of the other.

Mr W. H. James Weale says of the stamps on the binding: "One occurs on a copy of Fabyan's Chronicle (London, 1559) in Hereford Cathedral Library. The other on a copy of J. Heyden's *Jerusalem descripta*, printed at Frankfort 1563, but certainly bound in England, as side by side with it is a roll-stamp with the Royal arms; fleur-de-lys, and portcullis. The binding of the Bible is interesting, as it proves that the two stamps were in possession of one man."

Collation: a^8–z^8 A^8–P^8 (wants 7, 8 blank): catch-words to each quire.

Contents:

Paraboles. Ecclesiasticus. No prologues.

Les parables Salemon filz dauid rois de iherusalem a sauoir sapience et decepline.

Ysaias: Ieremias. No prologues.

Lamentations. Ci commancent les lamentacions iheremies le prophete. Cest .j. liure qui est apelez en la bible Trený.

Baruch. Li prologues en baruth. Ce liure qui baruch est apelez—derreans temps. Ci comance li liures de baruth. (8 lines.)

Ezechiel. Daniel. No headings.

Osee—Malachias. Headings, but no prologues.

1 Machabeorum. Apres ce que alixandr(e) le fuiz le roi phelippe de macedoine qui iss(i) de la terre cethŷar.

2 Machabeorum. Li iuif qui sunt en iherusalem et en la region de iudee mandent aus iuif leur freres qui sunt par esgypte. No glosses.

Matheus (no heading or prologue). Li liures de la generacion ihesu crist • fuiz Dauid • fuiz Abraham.

Marcus. Li commancement de lesuangile ihesu crist.

Lucas. Ce sont les euangiles Seint luc.

Pource que li pluseur se sunt efforciez.

John. Seint Jehan.

There are a good many glosses in the text of the Gospels: the first is on Matt. ii. lenfant sera apelez nazaryen ce est adire de nazareth.

Pauline Epistles. Cest le prologue sur les epistres seint pol et puis les epistres premierement ad Romanos.

Li romain sunt es parties dythalie
—escriuant leur de chorymte.

2 Thess. is headed and entitled 'ad philippenses.'

1 Tim. iii. 15. Se ie tarderai que tu saches coment il te conuient conuerser en la meson dieu qui est esglise de dieu uif colompne et affermement de uerite.

Titus. Prologue. Saint pol amoneste thytum
—en escriuant li en ychopoli

Le pistre seint poul ad tytum. Pols le seriant dieu.

Followed by 'Le pistre seint pol ad philomonem. Pol serf de dieu apostre ihesu crist selonc la foi des amis dieu et la connoissance de uerite qui est selonc pierre en esperance en uie pardurable.'

It is a second version of the Epistle to Titus. Followed by

Ci commence le prologue sus ad ebreos.
Pols liez de lamour ihesucrist.

This is the Epistle to Philemon.

'Ad hebreos' follows.

Acts. No title. Inc.: O tu theophyle.

Cath. Epp. No prologues. Title to James.

Apocalypse. No title. Aapocalyse de ihesucrist.

i. 9. Jahans nostre freres et parconnier et compaingnons en nos tribulacions et ou reaume et en pascience en ihesucrist fui en lisle qui est apelee pathmos—de diemanche.

The Apoc. is divided into xvi chapters: i—vi are the ordinary ones.

vii = vii, viii, ix	xi = xv, xvi	xv = xxi
viii = x—xi. 14	xii = xvii. xviii	xvi = xxii
ix = xi. 15—xiii. 1 *a*	xiii = xix	
x = xiii. 1 *b*—xiv. 20	xiv = xx	

Ends: soit o touz nos. Amen. Ci fenist lapochalypse.

The MS. seems undoubtedly to be the second volume of Harl.

616[1]. It had been in the possession of the family of Harford of Frenchay, probably since 1685.

The writing is clear and good: head-lines in red and blue with flourishes: numbering of chapters in plain red and blue. Pencilled signatures (old) to quires, and occasionally pencilled guides to the rubricator, not the artist.

The pictures suggest an English hand. They are bold and rather rough, but very good.

1. f. 1. *Paraboles.* In two tiers. Above: under trefoiled arches. Ground, squares of gold and pink with white dots. Solomon in blue, crowned, sits on a red seat on *L.* holding a birch rod. Rehoboam in red sits on blue seat on *R.* with book on knee, and holds up his hand.

2. Arcading above. Ground lozengy of gold, and blue with white fleur-de-lys. The Judgment of Solomon. He sits on *L.* cross-legged with sceptre. A soldier in mail, in pink surcoat, raises his sword and holds a nude child up by the arm. The mother kneels, the other women stand on *R.*

The frames of the pictures and the border are pink and blue with delicate patterns in white and gold. On the border below are a dog and rabbit, a bird (hawk) on a tree, and a hare.

Initial with dragon.

3. f. 14. *Ecclesiastes.* Blue diapered ground: arcading above. Solomon sits on *L.* and speaks. On *R.* a beardless man in linen drawers, otherwise nude, sits on a pink garment on the ground, hand to face. Between them is a human head beardless on the ground.

On the lower margin is a rude sketch of a shield, erased or unfinished, with a bend sinister.

4. f. 18. *Cant.* Pink diaper. The Virgin crowned full-face on a red seat holds the Child in dark robe and cross-nimbus. He holds a book and blesses. She has a gold apple in *L.* hand.

5. f. 20. *Sap.* Pink diaper arcading above. Solomon sits full-face on *L.* A kneeling youth in yellow on *R.* offers him a silver bended sword, point up.

6. f. 27 *b.* *Ecclus.* Blue diaper. Arcading. The Church in pink mantle over scarlet, white kerchief, gold crown, blue nimbus, stands (three-quarter full) turned to *R.* and holds a gold chalice, and long cross-staff with white pennon and black cross on it.

7. f. 49 *b.* *Ysaias.* Pink diapered ground: arcading. Isaiah kneels with face to *R.* and hands spread: two beardless men, one (with averted face) saws his head with a frame-saw.

8. f. 75. *Jer.* Blue diaper: arcading. Jeremiah kneels on *R.* and looks round. A man in a close white cap holding two stones is about to throw one at him.

9. f. 102. *Lam.* Blue diaper: arcading. Jeremiah in peaked cap sits on a red seat and points to a city (Jerusalem) on *R.* with red gates, blue walls and roofs, and pink and grey towers.

[1] On this MS. see M. Samuel Berger's book, *La Bible Française au moyen âge.* The account of the MS. before us has been drawn up with reference to this excellent work.

10. f. 104. *Baruch.* Blue: arcading. Baruch, bare-headed and cross-legged, sits on a red seat facing *R.*, and writes a scroll on a desk which rises out of the seat.

11. f. 108. *Ezech.* Blue: arcading. Ezekiel in bed (white and pink), head to *L.* on a square pillow: a demi-angel speaks to him: above, out of cloud, the nimbed heads of eagle, lion and ox are seen.

12. f. 130. *Dan.* Light pink: arcading. A rock in centre, with black hollow in it, in which is Daniel, bearded, half-length, with his arms round the heads of two lions.

13. f. 139 *b.* *Osee.* Pink: arcading. Hosea in blue cap, and Gomer, on a pale yellow seat, embracing.

14. f. 143. *Joel.* Gold with punctures. Joel in blue cloak, pink tunic, shepherd's club, beardless, points up: a white dog and three horned sheep on *R.* Head of Christ in the sky.

15. f. 144 *b.* *Amos.* Gold, punctured. Amos bearded, in bed, head to *L.* on square pillow. Christ's head in the sky.

16. f. 147 *b.* *Abdias.* Gold (and so until further notice). Obadiah on red seat, full-face, holds a blank scroll.

17. f. 148. *Jonas.* A dark-coloured fish vomits up Jonah, nude, who lays his hand on a rock on *R.* with a building (Nineveh) on the top of it.

18. f. 148 *b.* *Micheas.* Micah in pointed cap, on red seat, raises his hands: on *R.* a rock, and on it a towered city falling to pieces.

19. f. 151. *Naum.* Nahum in pointed cap, with raised finger speaks to two Jews in pointed caps.

20. f. 152. *Abacuc.* An angel in white emerging full-face from cloud holds the hair of Habakkuk, beardless, who has a white cloth about his neck, and holds a jug.

21. f. 153. *Sophonias.* In pointed cap, on red seat, with blank scroll and raised hand.

22. f. 154. *Aggeus.* A similar picture.

23. f. 155. *Zacharias.* Similar: he faces *R.*

24. f. 159. *Malachias.* Similar, facing *R.*, bare-headed and old.

25. f. 160. 1 *Macc.* Pink diaper: arcading. Mattathias in blue with the nut-cracker profile usually given to the wicked people, raises his hand and clutches the hair of the idolatrous Jew, beardless, in red, who kneels facing *L.* with a boar's head on a dish.

26. In the margin a very remarkable bust of Christ by the same hand. It is 3¼ inches in height, full-face, with red nimbus and black cross on it. The hair and beard a pale grey with black lines: the face long and with marked lines: the collar of the robe only is seen, and has a pattern of white wavy lines and dots. It is difficult to see why it should be placed here.

27. f. 175. 2 *Macc.* Blue: arcading. A crowned man on red seat on *L.* hands a square letter to a kneeling messenger with lance, and red cap on his back.

28. f. 185 *b.* *End of* 2 *Macc.* Blue: arcading. The Crucifixion: three nails: the Virgin on *L.*, John on *R.* Above, in cloud, the sun (red) and moon, each with a face.

29. f. 186. *Matheus.* A magnificent Jesse-tree measuring 8½ inches in height. The stem of the tree is grey, the ground on *L.* blue, on *R.* pink: the leaves blue, white and red. Down each side is a row of five medallions (not completely circular) with gold grounds: in each, a half-length prophet with blank scroll.

At the bottom, Jesse in bed, head to *L.* The tree springs from behind him. On its trunk five medallions with gold grounds, as follows (from the bottom):

(1) Bearded man, seated, full-face, nimbed.
(2) ,, ,, with cross-nimbus and raised hands.
(3) ,, ,, with cross-nimbus.
(4) The Virgin seated.
(5) Christ seated, without nimbus, holding divided globe. At the top, outside the solid panel, the tree ends in seven branches, each with a gold medallion of a white dove, representing the seven gifts of the Spirit.

There is a partial border, containing a dog and hare, and a man-monster playing bag-pipes.

30. f. 203 *b*. *Marcus*. Pink: arcading. Man beardless, on *L*. on red seat, writes with pen and knife on a green desk, on *R*. the lion (dark grey, winged) on rock, with scroll MARCUS.

31. f. 216. *Lucas*. Blue: arcading. Luke, beardless, on *L*. on red seat, writes on a scroll over a green desk. The ox dark grey, winged, on *R*., looks back to *R*.

32. f. 237 *b*. *Johannes*. Blue: arcading. John, bearded, on *L*. on red seat, writes on scroll on pink desk: red-nimbed eagle on *R*. with blank scroll.

33. f. 253. *Rom*. Blue: arcading. On *L*. Paul with book and raised finger speaks to two bearded men on *R*.

34. f. 259 *b*. 1 *Cor*. Blue with white lines. Paul with sword, point upwards, seated.

35. f. 266. 2 *Cor*. Similar: gold ground.

36. f. 270. *Gal*. Gold ground: sword in *L*. hand.

37. f. 272. *Eph*. Pink ground: sword in *L*. hand: book in *R*.

38. f. 274. *Phil*. Half-length in chasuble, holding a scroll, in the arched opening of a tower (pink with red roof).

39. f. 275 *b*. *Col*. Gold ground: seated with scroll.

40. f. 277. 1 *Thess*. Pink ground: seated, sword in *R*. hand.

41. f. 278 *b*. 2 *Thess*. Pink ground: seated, with raised hand.

42. f. 279. 1 *Tim*. Gold ground: seated, sword in *L*. hand.

43. f. 281. 2 *Tim*. Gold ground: seated, sword in *L*. hand sloping.

44. f. 282. *Titus*. (1) Gold ground: seated, sword in *R*. hand.

45. f. 283. *Titus*. (2) Pink ground: seated, sword in *L*. hand.

46. f. 283 *b*. *Philemon*. Decorative initial.

47. f. 284. *Heb*. As 2 *Tim*.

48. f. 288 *b*. *Acts*. Pink: arcading. A crowd of Apostles, in four or five rows, on one seat, apparently. Three in front: there seem to be seventeen in all: none have any attributes.

49. f. 304 *b*. *James*. Blue ground. James in black "poncho" over grey robe, black hat on his head, holding staff, with knob, and book.

50. f. 306. 1 *Peter*. Blue ground. Peter seated, full-face, blessing, in red conical mitre, pink chasuble, and alb: he holds a slender cross-staff.

51. f. 307 *b*. 2 *Peter*. Gold ground: Apostle, beardless, with book held out in *L*. hand, turns to *R*.

52. f. 309. 1 *John*. Pink ground. John, beardless, writes in a book on a blue desk.

53. f. 310 *b*. 2 *John*. Gold: John, seated, with scroll.

54. f. 310 *b*. 3 *John*. Pink: John bearded, seated, with scroll.

55. f. 311. *Jude*. Gold: Jude, bearded, standing.

56. f. 311 *b*. *Apoc*. Blue: under a broad gold trefoil arch, supporting five round towers with peaked roofs, sits John beardless, with pen and knife, writing scroll on desk.

38. Apocalypse.

Purchased from B. Quaritch, Dec. 1893.

Vellum, $10\frac{1}{2} \times 7\frac{1}{4}$, ff. 40, 36 lines on a full page: cent. xiv (1380). Binding of cent. xviii, black leather.

It has the book-plate of John Fuller Russell stuck on to that of the Duke of Sussex, which has the press-mark vi. H. d. 12. The later book-plate is marked MS. Cat. 80. On the paper fly-leaf is a note of cent. xviii (early), "Hic Codex MS., continens 70 miniaturas, in auctione Westerloana venditus est 136 florenis cambialibus. Vide Catalogi paginam 280, Num. 51." See Pettigrew's *Bibliotheca Sussexiana.*

Collation: a^8–e^8.

Contents:

The Apocalypse in French, with Prologue and Comment.

Inc. Saint pol lapostre dit que touz ceulz qui ueulent piement uiure en ihesucrist souffreront persecucion.

Ends (f. 2). si que len puet chascune par soy seurement entendre.

Text. Je iehan nostre frere et parcommer.

Comment. Par saint iehan sont signifiez les bons prelatz.

The Prologue is translated from that by Gilbert de la Porée (d. 1154). The text is that ordinarily found in the illuminated French Apocalypses. See M. Samuel Berger, *La Bible Française au moyen âge*, 78 sqq.

The miniatures in this MS. number 70: they are good in style, if slightly careless: the colours are brilliant; the backgrounds vary, some being plain gold and others red and blue with gold patterns.

1. f. 1. *Initial.* St Paul with sword, his *L.* hand raised, standing barefoot on rocky ground, in blue cloak with white lining, over scarlet robe. This page has a border of ivy-leaf.

2. f. 2. Blue ground with gold pattern. St John, with palm, stands and speaks to a crowd of seated figures on *R.* Starry sky above. (Rev. i. 9.)

3. f. 2. Gold. A long altar-like seat with blue cloth. Christ, seated on it, full-face, holds a sword across His mouth: on *L.*, by His head, a circular cloud with seven stars: on *L.* of that three candlesticks: on *R.* four. John stands at the extreme *L.* (i. 12.)

4. f. 2 *b*. Chequer. John, bearded, lies on rocky ground, head to *L.* Christ, emerging from a starry cloud, speaks to him. (i. 17.)

5. f. 3. Red, flourished. John, bearded, sits on a high-backed wooden seat, writing on a scroll on a desk; a knife in his *L.* hand. An angel speaks out of a starry cloud on *L.* A river in front. (i. 19.)

6. f. 5 *b*. Gold. John climbs up a ladder, the top of which is held by an angel, who stands between two doors (red, with iron scroll-work) in a blue starry sky. (iv. 1.)

7. f. 5 *b*. Pink, with pattern. Below, two groups of twelve seated Elders in white, crowned. In centre above, Christ, beardless, in oval glory, seated with orb; a book on *L*. On *L*. three hanging lamps. On *R*. four. At the corners four medallions of the Evangelistic emblems with scrolls. (iv. 2—7.)

8. f. 7. Red, with pattern. Below, two groups of twelve Elders in red, blue and pink, standing, holding crowns. Above, in centre, the Lamb, with cross and flag in an oval glory, between four medallions of the Evangelistic emblems, with scrolls inscribed with their names. (iv. 9—11.)

9. f. 7 *b*. Gold. On *L*. St John, bearded, led by a crowned Elder. On *R*. an angel. In centre, God in an oval glory with orb, a book on *L*. (v. 1—5.)

10. f. 8. Gold. At the corners four medallions of the Evangelistic beasts, with names. Below, two groups of crowned Elders in blue, standing, with harps. In front of the *L*. group is a man, bare-headed, playing a fiddle. Above, in centre, in a blue glory, the Lamb with seven horns, and seven eyes in His body, a gold cross behind, an open book in front. On *L*. and *R*. three golden vials in air. (v. 6—9.)

11. f. 8 *b*. Blue, with pattern and stars. Medallions at the corners, as before. The Elders kneel in two groups, in scarlet and pink robes. Above, the Lamb, in an oval glory, between two groups of four angels in white, adoring (horizontal). (v. 11, 12.)

12. f. 9. Pink, with pattern. In upper *L*. corner, the Lion, with scroll. Below, John, bearded, with palm. Above, the Lamb, as it were dead, in an oval glory. On *R*., a man, crowned, with bow, on a white horse, rides to *R*. First Seal. (vi. 2.)

13. f. 9 *b*. Chequer. Above, on *L*., the Angel, with scroll. A bearded man, crowned, with sword, rides to *R*. on a bay horse. Second Seal. (vi. 3, 4.)

14. f. 9 *b*. Blue, flourished. Above, on *L*., the Eagle with scroll: a crowned man, with balance, rides to *R*. on a black horse. Third Seal. (vi. 5.)

15. f. 10. Green, with pattern. Above, on *L*., the Ox with scroll. Below, black Hell-mouth: a crowned man, with sword, emerging from it, rides to *R*. Fourth Seal. (vi. 7, 8.)

16. f. 10 *b*. Gold. Six figures, in white, standing. On *R*. and *L*. above, two demi-angels give them white stoles marked with crosses. Above, in centre, the altar in a circular glory. Fifth Seal. (vi. 9—11.)

17. f. 11. Red, flourished. Water in front: then hilly land, in which the heads of six men are seen, in holes. Above, the sky with sun, stars, and moon (with face). Sixth Seal. (vi. 12—17.)

18. f. 11 *b*. Gold. At the angles four demi-angels, each holding the head of a beast (representing the four winds). In the centre, surrounded by water, the earth, covered with trees and buildings. (vii. 1.)

19. f. 11 *b*. Blue, with pattern. A red-winged angel stands holding a long cross. (vii. 2.)

20. f. 12. Gold. Below, a row of twelve people in scarlet, pink, and blue, each with a palm and a white stole crossed over them. Above, in centre, in an oval glory, the Father seated, blessing, with the Lamb on His knees. On either side, in a cloud, six demi-angels, adoring. (vii. 9—12.)

21. f. 12 *b*. Chequer. John, with palm: a crowned Elder on *R*. speaks to him. (vii. 13, 14.)

22. f. 12 *b*. Green, with pattern. On *L*., an angel in white swinging a censer.

Above, in a semi-circular space, on *L.*, an altar with chalice and corporal, and on *R.* Christ, seated, with book. Below, on *R.*, stand seven angels in white: each holds a long gold trumpet to his mouth. Seventh Seal. (viii. 1—4.)

23. f. 13. Gold. Above, on *L.*, an angel blows a trumpet, out of a cloud. Fire falls from a cloud. Below, on *L.*, among trees, three men and a woman in fear, looking *R.* On *R.* more trees, with birds on them: a stork (?), an owl, a pelican (?), and an eagle. Flames on the ground. First Trumpet. (viii. 7.)

24. f. 13 *b.* Blue chequer. Above, on *L.*, angel with trumpet. Sea below, with red lines in the water: in it are five dead people, and two boats sinking; on *R.*, an island covered with flames. Second Trumpet. (viii. 8, 9.)

25. f. 14. Red, flourished. Angel, with trumpet, on *L.*: below, land and water, a star falling into the latter: on land, a dead man with a cup by him, and two others drinking out of cups. Third Trumpet. (viii. 10, 11.)

26. f. 14. Blue clouds and gold. Angel, with trumpet, low down on *L.* Sun, moon (both partly black), and stars in the sky. Above, on gold ground, a flying eagle, head to *L.* Fourth Trumpet. (viii. 12, 13.)

27. f. 14 *b.* Red chequer. Sun and stars in cloud above. On *R.* on a hill, a white-winged, four-legged monster with human head, crowned (a locust): on *L.*, in air, a number of green locusts with white wings. A star below, on earth, by a door in the hill. Fifth Trumpet. (ix. 1—12.)

28. f. 15. Pink chequer. Angel, with trumpet, above on *L.* On *R.*, in a blue-chequered field, above, an altar with chalice and corporal, and Christ seated on *R.*, with orb. Below, an angel, standing, holds a rope which passes round the bodies of four angels lying in water (Euphrates). Sixth Trumpet. (ix. 13—15.)

29. f. 15 *b.* Gold. Two groups of four and three horsemen, with peaked helmets and shields (bearing black devil, dragons, devil's head), ride to *L.* Their horses have lions' heads, and tails ending in red and green dragons' heads. Below them are two groups of men in red and blue: those on *L.* stand, those on *R.* falling. (ix. 16—21.)

30. f. 16. Blue, with pattern. Land and water below. On *L.*, between two trees, an angel in white, with one foot on land and one on sea: curved rays about his head, a rainbow above him, cloud all round him: he holds an open book. On *R.* seven dragons' heads, maned, red, green and brown, in four rows (2, 2, 2, 1). These are the seven thunders. (x. 1—7.)

31. f. 16 *b.* Pink chequer. John, bearded, takes the book from the hand of the angel, who has no distinguishing marks. (x. 8—11.)

32. f. 17. Red, with pattern. On *L.*, between trees, John, beardless, taking a pole from an angel. On *R.* a white building: a long draped altar within it, and behind, on a gold ground, two groups of four crowned people, standing. (xi. 1.)

33. f. 17 *b.* Blue chequer. On *L.* the two witnesses, tonsured men in white. Fire comes from their mouths. Before them are four men on the ground, seated and fallen, and one standing: further to *R.* stand fifteen men in three rows. (xi. 3—5.)

34. f. 18. Gold. On *L.* the two witnesses. Above them a dragon in air, his tail still in the ground whence he emerges, bends over to bite one of them. In centre, on the ground, six dead men; above them, in a blue cloud, the two witnesses, the Dove between them, and red rays proceeding from its head to theirs. On *R.* a white city with blue roofs and barred windows. (xi. 7—14.)

35. f. 18 *b.* Blue, with lozenge-chequer of fleurs-de-lys. Above, on *L.*, angel with trumpet. In centre, in an oval glory, Christ, with book, blessing.

Below, two groups of twelve elders, kneeling, crowned and beardless. Seventh Trumpet. (xi. 15—17.)

36. f. 19. Ground of red gold with paler gold foliage, producing a strange and very beautiful effect. Above, a half-circle of blue cloud with rainbow edge. In this stands the woman, the crescent throne under her feet, the sun in front of her body, on her head a large crown of stars. Her hands are extended. On *R.* is a white city with red and blue roofs. Three angels stand in the gate. (xii. 1.)

37. f. 19 *b.* Ground, pink chequer. On *L.* the woman, nimbed, in blue, reclines on a blue bed and holds a swaddled child with cross-nimbus. On *R.* stands the dragon, black, with two red legs, with seven crowned heads and ten horns. He has a broad tail full of stars. (xii. 2—6.)

38. f. 20. Blue clouds. On *L.* Michael, crowned, with gold shield bearing a white cross. He thrusts a cross-lance into the mouth of the black dragon, which here has only one head. Four devils stand on the dragon's back. With Michael are two angels, their shields red with white crosses. (xii. 7, 8.)

39. f. 20 *b.* Small. Green chequer: blue clouds above. The dragon (red and light pink), and several black devils fall headlong. (xii. 9.)

40. f. 20 *b.* Gold. The dragon, brown, with red head, casts water out of his mouth. It flows into a hole on a hillock with trees. On *R.* stands the woman, winged and bare-headed, in scarlet. (xii. 15, 16.)

41. f. 21. Dark blue and purple chequer. The Beast, black, four-legged, with seven crowned heads and ten horns, stands in water, heads to *R.* (xiii. 1.)

42. f. 21 *b.* Lozenges: blue and scarlet. On *L.* the Dragon, red head, brown body, green wings. On *R.* a crowd of men in four rows, as surprised. (xiii. 2—10.)

43. f. 22. Blue squares with gold patterns. On *L.* stands the Second Beast (false prophet), brown, with four legs and quasi-human face and two ram's horns. Fire falls from blue cloud above. On *R.* a crowd of twelve people, surprised. (xiii. 11—13.)

44. f. 23. Gold. In the centre a rock, on which stands the Lamb with cross-nimbus: on either side stands a crowd of people, adoring. (xiv. 1—5.)

45. f. 23 *b.* Blue wavy lines of cloud, and pink with gold pattern. Below, on *L.*, a crowd in two rows, face *R.* Above them an angel flies horizontally through the air. On *R.*, in a vesica, Christ throned, with globe, blessing. (xiv. 6, 7.)

46. f. 24. Pink with gold, black and white pattern. John stands on *L.*: an angel speaks from cloud behind him. On *R.* is Babylon, a white city with blue roofs, falling to pieces. Weeds grow about it. (xiv. 8.)

47. f. 24 *b.* Dark blue chequer. Below, on *L.*, a crop of standing corn. Above it, in blue cloud, a beardless man, crowned, on throne, holds a sickle. On *R.*, a white city with red roofs: an angel stands in the gate. (xiv. 14.)

48. f. 25. *L.* blue cloud; *R.* as no. 46. On *L.* an angel in white, cutting grapes from a vine: a city behind. On *R.* an angel with pestle pounding grapes in a well at the root of a vine. Blood flows to *R.* Two white horses are up to their girths in it. (xiv. 19, 20.)

49. f. 25 *b.* Dark blue, white leaves. Seven angels in white, with harps of gold, face *R.* On *R.* is water (the sea of glass). (xv. 1—4.)

50. f. 26. Gold. Seven angels in white, with gold girdles, face *L.*: each holds a blue pitcher. On *R.* is a city with closed gate. (xv. 5—8.)

51. f. 26 *b.* Dark red chequer. On *L.* an angel, emerging from blue cloud, pours vial on the heads of four seated men. On *R.* an angel pours vial into the sea. (xvi. 2, 3.)

52. f. 27 *b*. Red, blue and gold chequer. On *L*. stands the false prophet in cap, facing *R*. On *R*. a wolf-like brown beast, and above him in air the Dragon, green and red. A frog comes out of the mouth of each. (xvi. 13, 14.)

53. f. 28. Small. Gold. An angel in a cloud pours vial on to a city. John stands by it on *R*. A tower falls. (xvi. 17—19.)

54. f. 28 *b*. Red lozenge pattern: black lines. On *L*. John, his hand held by an angel who holds a vial flowing with liquor. On *R*. the Harlot, in blue trimmed with fur, and wreathed, on the back of a bright brown beast with two legs, seven heads and ten horns. She holds a gold cup. (xvii. 1—6.)

55. f. 29. Ground as no. 52. On *L*. John, on *R*. an angel in white. In the centre, a mound with a tree by it. The Dragon disappears into the top of it, head first. (xvii. 11.)

56. f. 30 *b*. Blue with vertical bands of gold pattern. On *L*. an angel in a cloud points down to a falling city (Babylon). On *R*. a nimbed man holds the hand of one of five men. ("Come out of her, my people.") (xviii. 1—4.)

57. f. 31 *b*. Gold. Below, water with rock and tree on each side. An angel in a cloud drops a mill-stone into it. (xviii. 21.)

58. f. 32. Red lozenges with gold fleurs-de-lys. At the angles four medallions of the Evangelistic beasts with blank scrolls. In the centre above, Christ in blue halo, with book. Below, on each side, a crowd of kneeling people, crowned. (xix. 1—7.)

59. f. 33. Dark blue chequer with red and white pattern. On *R*. Christ, with a great crown, and a sword across His mouth, rides to *R*., blessing, on a white horse. He is followed by five other riders on white horses. (xix. 11—15.)

60. f. 33 *b*. Red with gold pattern. On *L*. an angel standing on the sun. On *R*. John. In the centre three trees with birds in and about them, including a peacock, hawk, raven, dove, cock, pelican and owl. (xix. 17, 18.)

61. f. 33 *b*. Dark blue with coloured pattern. On *L*. John. At his feet a pool of fire, in which are the false prophet and a beast, pressed down by an angel in a cloud. On *R*. three corpses, one crowned: birds settle on them: two angels in white, one with the sun for a shield, slay them. (xix. 19—21.)

62. f. 34. Gold. On *L*. John. Above, an angel in a cloud leads the dragon to *R*. by a chain round his neck and unlocks a door on *R*. among rocks. (xx. 1—3.)

63. f. 34 *b*. Ground as no. 61. On *L*. four nimbed men seated. On *R*. three corpses with severed necks, and one head, lie on the ground. Among them stand two groups of men in white (2 and 3). An angel in a cloud takes the hand of one. (xx. 4—6.)

64. f. 35. Olive green chequer with pattern in other colours. On *R*. and *L*. two groups of four shrouded persons. In the centre in a red vesica edged with rainbow, Christ as judge, beardless: a book open on each side of Him. (xx. 12.)

65. f. 35 *b*. Small. Blue with gold flourishes. On *L*. John by a tree. Cloud above. On *R*. the city: flowers by it. (xxi. 1.)

66. f. 36. Scarlet with black pattern. On *L*. John. In centre in a vesica with rainbow edge, Christ throned with book, blessing: three blue angels behind him. On *R*. in a large medallion with rainbow edge, the New Jerusalem. An angel standing by it holds a gold quatrefoil. (xxi. 2—8.)

67. f. 37. Small. Red with gold flourishes. On *L*. John: an angel in a cloud above holds a vial and a measuring reed. On *R*. a rock and above it the city in a blue cloud. (xxi. 9, 10.)

68. f. 38. Ground as no. 52. On *L*. in vesica (ut supra) God throned with book,

blessing: beside Him the Lamb with white cross: ground of blue angels. From the throne a stream flows to *R.* by two trees. On *R.* an angel in white holds John's hand and points to *L.* (xxii. 1, 2.)

69. f. 39. Small. Lozenges, gold and blue and red with white fleurs-de-lys. On *L.* Christ, beardless, with cross-nimbus. On *R.* an angel in white with book. ("I Jesus have sent mine angel." xxii. 16.)

70. f. 39 *b*. Small. Black with gold pattern. John on *L.* barefoot, with long cross addresses a crowd of eight people seated on a mound on *R.*

39. Vie de Jésus-Christ. (Tom. ii.)

Purchased from Mme Élise Gagnier of Charey par Thiaucourt (Meurthe et Moselle), June 1896.

Vellum, 14 × 10, ff. 336, double columns of 48 lines. Cent. xvi (1500—1508).

Binding: contemporary stamped leather, French, rebacked and clasps partly restored.

Written for the Duchess of Lorraine, Philippine de Gueldres, daughter of Adolphe d'Egmont, Duke of Gueldres, who in 1485 (1 Dec.) married René II., Duke of Lorraine (d. 10 Dec. 1508): in 1520 she became a nun at Pont-à-Mousson and died 26 Feb. 1547. The first volume of this MS. is in the Treasury of the Cathedral at Lyons. M. Delisle, of the Bibliothèque Nationale, writes as follows on the subject:

A propos de ce manuscrit j'ai remarqué que le tome premier de l'exemplaire dont vous avez le tome second se conserve dans le trésor de la Cathédrale de Lyon. Il y a des détails sur ce tome I. dans un mémoire de M. le comte de Soultrait (*Notice sur les manuscrits du trésor de l'église Metropolitaine de Lyon*, Lyon, 1883, in 8 de 24 p. Extrait de la *Revue lyonnaise*, année 1883, t. v.),—et dans l'ouvrage de M. Begule, intitulé: *Monographie de la Cathédrale de Lyon*, p. 210 (Lyon, 1880, in fol.).

La pièce de vers qui est dans le tome II. a été publiée par M. l'abbé Guillaume, dans le *Bulletin de la Société d'archéologie lorraine*, t. III. p. 394. Il y a là des renseignements sur d'autres livres précieux qui ont été conservés jusqu'à la Révolution dans le couvent de Sainte-Claire à Pont-à-Mousson.

Collation: a^8–z^8 || A^8–Z^8 aa^8.

In the border of f. 1 are the initials P. R. (Philippine-René) on panels several times repeated, and at the bottom supported by two angels, a shield quarterly, viz.: (1) Hungary and Naples, (2) Jerusalem (*or*, five pales *gules*), (3) France, (4) Bar: over all a scutcheon of Lorraine.

Contents:

I. La seconde partie des meditacions sur la grant uie de iesucrist.

De ce que sainct pierre pour luy et pour les apostres confessa iesucrist estre vray filz de dieu. Chapitre premier.

En la premiere partie de cestuy liure nulle est faicte mencion de la passion de ihesucrist.

There are fifty chapters in this second (otherwise called third) part. The last is

De la ventillation de layre au dernier iugement.

La tierce parabole qui est de la ventillation de layre au derrenier iugement.

Each chapter is followed by a prayer.

On f. 134 is a table to the third part.

It is followed by (*a*) la table selon l'ordre tant dymanches que feries des euangiles contenues en ceste partie (134 *b*).

(*b*) Sensuit la table des festes sollempnelz (135 *b*).

(1) à la chayere s. pierre.

(ult.) Pour les mors.

Colophon.

Cy finist ceste tierce partie selon le translateur et est le cinquantiesme chapitre de seconde partie de ce proffitable liure selon lacteur deuot et contemplatif.

136 is blank.

II. The fourth part.

Comment ce nom pasque est prins entendu en diuerses manieres en lescripture. Ch. li.

Selon le dit de sainct ierosme maintenant arrousons de sang nostre liure.

Ch. lxxxix. is: De la totale conclusion de cestuy liure present. Par les choses en tout ce liure dictes.

Sainct bernard a faict par facon de prose une grande narration en louange du nom de iesus laquelle est comprise tant à sa circoncision que en aultres chapitres de cestuy liure par quoy moy men deporte translateur.

Oraison. O Iesucrist filz de dieu le vif—toute indigence tant de corps que de ame. Amen. (334: 334 *b* is blank.)

(*a*) Sensuit la table de ceste quarte partie de vita cristi.

(*b*) Sensuit la table selon lordre de dimenches et feriez.

(*c*) Sensuit la table selon lordre des euangiles appropriez aux saincts selon lordre romain qui sont situez et mis en ceste partie.

III. In another hand a poem in 18 stanzas of 6 lines. (336.) On 336 *b* in a Roman hand:

Scriptor qui scripsit cum christo uiuere possit.

For the poem see below.

The ornament and pictures are good late French work of very careful execution, but not wholly pleasing from their dead gold and rather wooden drawing. They are as follow:

1. f. 1. Three-quarter page and border. The border at top is a gold cornice: at the sides, panels of gold, initials PR in red, and thistles on blue ground, alternate: at bottom, a gold plinth and shield with angels as supporters.

The picture: in a paved loggia with marble columns and arches. Christ facing *R.* in centre: behind Him the Apostles (Peter and John prominent) on *R.*, and outside a crowd of Jews sitting and standing, in turbans and peaked head-dresses, to whom Christ speaks. On a capital of a column are the letters AFEMEME.

2. f. 4 *b*. *In text* (*and so always until otherwise noted*). In a landscape, the Apostles in front on *L.*: a crowd further off. On *R.* Christ stands and speaks to the Apostles: He prophesies His passion (c. 2).

3. f. 8. The Transfiguration. In front the three Apostles kneel with their backs turned: on a mound in centre Christ, rayed, stands in a white robe (c. 3).

4. f. 11 *b*. Christ in purple on *L.* with raised hand: beyond Peter, Apostles, and crowd. On *R.* a youth (the epileptic boy) kneels, and his father stands behind him, supplicating (c. 4).

5. f. 13 *b*. Christ in centre between two groups of Apostles in landscape (the Apostles ask which is the greatest, c. 5).

6. f. 20 *b*. In a paved loggia Christ stands on *L.* with a white lamb on His shoulder. A crowd of Jews stand aloof on *R.* (The Parable of the Lost Sheep, c. 7.)

7. f. 25. A building with open ends: in the centre a pulpit in which is a man in black with white tippet and black cap preaching to a crowd of seated men. (On forgiveness, c. 8.)

8. f. 28. On *R.* a throne draped with blue: on it a bishop with cope, mitre and cross-staff: a number of men and women kneel on *L.* Two (one in the distance) have shirts of network, 'cilicia.' In one the Father half-length in glory with orb. (The Parable of the Two Servants, c. 9.)

9. f. 32. Christ followed by Apostles walks to *L.* A crowd follows them between hills. (On leaving one's parents, c. 10.)

10. f. 34. In a landscape. On *L.* a young man (the rich man) finely dressed kneels to Christ, who stands in front of the Apostles (c. 11).

11. f. 36 *b*. A crowd of women (11 or 12) in white head-dresses. One on *L.* ragged, with bare legs (Poverty), stands in a landscape. Above, the Father as in no. 8. (The twelve counsels of the Gospel, c. 12.)

12. f. 39 *b*. In a paved loggia with green arras. Christ on *R.*, a little boy stands on *L.* with folded arms. The Apostles sit behind. On the arras-border is: VIVE LE NOBLE ROY RENEE ET NOB(LE) PRINCESSE (c. 13).

13. f. 42. Six men with hatchets labouring, up to their waists, in a vineyard. On clouds above, the Father, as in no. 8. (Parable of the Vineyard, Matt. xx., c. 14.)

14. f. 45. In a paved loggia: on *R.* under a red canopy, on a blue throne, a lord in a cap. A barcheaded man kneels on *L.* Beyond a group of standing figures. (Parable of the Talents, c. 15.)

15. f. 47 *b*. In front on stones among flames lies Dives, nude, pointing to his mouth; two devils look at him. Above on clouds on a blue throne, Abraham, bearded, in a cap, holds the soul of Lazarus, a nude child: on either side are pink angels (c. 16).

16. f. 52. In a paved hall with marble walls. Lazarus in white stands in a grave on the floor. Peter kneeling helps to release him. Mary and Martha kneel behind, and beyond them is a group of Jews, some holding their sleeves to their noses. On *L.* stands Christ: the Apostles beyond. By the grave the slab is partly seen, with effigy and inscription, SI GIST HONOR(ABLE) • • • • ET SEPE (c. 17).

17. f. 56. In a marble hall, six Jews talking (plotting against Christ) in groups (c. 18).

18. f. 58. In a landscape: Christ and Apostles on *L.*: ten men with spotted faces (the ten lepers) kneel on *R.* (c. 19).

19. f. 60 *b*. A city gate on *R.* and before it a crowd of men. Christ and Apostles on *L.*, two of them at a distance. (The Samaritans refuse to admit Christ, c. 20.)

20. f. 61 *b*. In front a group of Apostles walk away up a hill-path. Further off, two Apostles (James and John) talk to Christ. Behind a hill is seen a city. (The request of the sons of Zebedee, c. 21.)

21. f. 66. Landscape with rock. In front on *L.* Christ touches the eye of a blind man, kneeling, with a wallet at his back and a bottle at his waist. Behind him the Apostles (Peter with covered head) look on (c. 22).

22. f. 67 *b*. In front a tree with Zaccheus in it: behind, Christ and the Apostles walk *R.* into a city gate (c. 23).

The picture to c. 24 (two blind men) is cut out.

23. f. 70 *b*. In a room with arched wooden roof. Christ at table in centre. Four other men, two at table, two stand: a servant behind. In front Mary Magdalene, with white and blue casket on the ground, wipes His feet with her hair (c. 25).

24. f. 73. Christ rides to *L.* on an ass: the colt in the foreground, about the size of a pig: Apostles follow from a gateway on *R.* (c. 26).

25. f. 75 *b*. Christ on the ass facing *R.* in centre: the colt in the foreground. A crowd meets Him, one man with garment, another with flowering branch: the Apostles beyond on *L.* The gate of the city on *R.* (c. 27).

26. f. 78. Christ with the Apostles behind Him stands facing *R.* Jerusalem is behind. (He weeps over the city, c. 28.)

27. f. 80. Christ with scourge cleanses the Temple. Tables and money are overset: men with lambs and doves go *R.* and *L.* The scene is a paved loggia (c. 29).

28. f. 82. On *R.* an altar with solid rail: canopy red, curtains green. Two deacons in blue dalmatics stand within the rail holding gold dishes for alms. A man kneels in the foreground; further off, the widow puts in her mite; a crowd in the distance (c. 30).

29. f. 86. On *R.* the Temple, Jews seen within it. In the court Christ and the Apostles look at it. Outside on a hill the Fig-tree is seen, leafless (c. 31).

30. f. 89 *b*. In a marble hall Christ (with Apostles) speaks to a group of priests (one with breast-plate of gold). (The Parable of the Two Sons, c. 32.)

31. f. 91 *b*. A similar scene in a colonnade. (The Parable of the Wicked Husbandmen, c. 33.)

32. f. 93 *b*. In a hall with arched wooden roof. A young and beardless king sits at table with guests. Behind, a green arras: above a square wooden chandelier, of curious aspect. In front a ragged man (without a wedding garment) is led away by two men. (Parable of the Supper, c. 34.)

33. f. 96 *b*. A building with green arras. Apostles on *L.* Christ in *C.* Jews on *R.* (The Tribute to Caesar, c. 35.)

34. f. 99. Christ and Apostles on *L.*: Jews on *R.* (The Two Great Commandments, c. 36.)

35. f. 101. In a golden hall under a rich canopy two men in black with covered heads throned in centre (Scribe and Pharisee). Before them on *L.* a crowd: on *R.* in front Christ with scroll: FAICTES CE QVILZ DIENT MAIS NE PAS SELON LEVRS OEVVRES (c. 37).

36. f. 103. A group of priests on a dais. In front on *L.* Christ with scroll: MALEDICTION ETERNELLE A VOVS ESCRIBES ET PHARISEES (c. 38).

37. f. 106 *b*. In front the city: on a hill behind, Christ and a large crowd of converted men. (Prophecy of the End, c. 39.)

38. f. 108. In front on *L.* soldiers: on *R.* a hooded man, a woman and another. In centre a man and a woman rising from graves. Behind in centre Antichrist throned under a tent. On each side a mass of soldiers, and four black devils in air (c. 40).

39. f. 110 *b*. In a landscape, a beardless man kneels with scroll: SI BIEN Y A IL VIENT DE TOY BENOSIT (*sic*) TRINITTE. By him on *R.* stands a horned devil (brown) with scroll: PANCE AU BIEN QVE TV FAIS.

Above on clouds the Trinity, three human figures in red mantles: gold background. The Father in centre has a globe. (The temptation of the Elect, c. 41.)

40. f. 113. In a room: on *L.* a table with books. A man in black habit, purple cloak with white tippet, kneels: scroll: AD TE LEVAVI ANIMAM. Above, Christ half-length with globe and scroll: VIGILATE. Red angels on each side. (De prier dieu et de attendre le iugement, c. 42.)

41. f. 116 *b*. Christ as Judge on the rainbow showing His wounds, in a gold oval, His feet on a globe. On each side a half-length angel with trumpet. Below the feet of Christ on each side a group of half-length figures on clouds: those on *L.* headed by the Virgin, those on *R.* by John Baptist. Below, seven people rising out of graves (c. 43).

42. f. 118. In front a crowd of kneeling figures, including a Pope, a Cardinal, two Bishops, a King, a Monk. Above them a scroll: LAQVEVS : CONSTRITVS : EST : NOVS : LIBERATI : SVM(VS). In the air the Father half-length with tiara and globe: a background of red angels, scroll: LEVATE : CAPITA : VESTRA (c. 44).

43. f. 120 *b*. The Ark. A square gold edifice with rounded top and arched openings. Birds in the upper storey: below, Noah, wife and sons in prayer: beasts seen behind them. A dove flies from *L.* with a branch. Calm water, touched with gold. (Probation que le iugement est incertain, c. 45.)

44. f. 122. An oldish man richly dressed leans over a wooden railing before a stone house with blue roof and gold cresting. (Du pere de famille qui veille pour bien garder sa maison, c. 46.)

45. f. 124. A group of kneeling figures, including a Bishop and monk on *L.* In clouds, the Father half-length with tiara and globe. (De auoir noz reyns ceynctz et de tenir la lumiere ardente en noz mains, c. 47.)

46. f. 125. On a green dais in a Gothic room with green arras: marble pavement in front: a group of the Ten Virgins in a semi-circle holding lamps of the usual funnel-form. Those on *L.* are of gold and are held upright, those on *R.* are dark-coloured and are held in all directions (c. 48).

47. f. 127. In a classical building with green arras and marble pavement. On *L.* the Ruler in turban and rich dress gives money to two bowing men; a third (a Bishop) holds money in his open hand: other men behind. (The Parable of the Talents, c. 49.)

48. f. 130. At the angles four huge blue faces blowing (the Winds). On clouds a row of red angels, half-length. In glory, in the centre, Christ as Judge on the rainbow, His feet on the globe, showing His wounds. (De la ventillation de l'ayre au dernier iugement, c. 50.)

49. f. 137. Part IV. Border of gold, classical architecture, with blue panels: two of these contain profile heads, treated as cameos in white, of a man and woman. They may be portraits of René II. and Philippine.

The picture fills half the page.

In front is the Red Sea full of horses and men in gold helmets, and variously coloured armour: in the centre Pharaoh, bearded, in brown fur tippet and gold robe, with arms out. On the shore behind is a vast crowd of Israelites walking to *R.* Moses (horned) and Aaron are prominent. Behind are rocks of strange form. (Comment ce nom pasque est prins et entendu etc., c. 51.)

50. f. 140. In a classical building a number of Jewish priests and scribes seated, Judas in orange and green enters from *L.* (Du iour ou quel et pour quoy iudas vendit iesucrist, c. 52)

The picture to c. 53 is cut out. (Meditacion des premieres vespres cest de la cene de N. S. Iesucrist.)

51. f. 145. The Apostles seated in a semi-gothic building. Christ girt with a towel and with sleeves turned up washes the feet of Peter on *R.* The green arras is inscribed MATER DEI ORA PRO NOBIS (c. 54).

52. f. 149 *b.* Christ preceding the Apostles walks to *R.* in a classical portico. Behind, Judas walks away quickly (c. 55).

53 f. 153 *b.* On *L.* an altar with blue canopy and green curtains. A Pope in tiara and gold chasuble elevates the Host. Two deacons in gold dalmatics serve. Two ecclesiastics kneel behind: four curtains in front. (De l'institucion du sainct sacrement de lautel, c. 56.)

54. f. 158 *b.* In a room with green arras behind Him, Christ stands full face addressing the Apostles, who sit on the floor in a circle. (Du sermon que fist I. C. en la cene a ses disciples, c. 57.)

55. f. 166 *b.* On a blue starred ground, the instruments of the Passion. On *L.* the bust of Judas with bag at neck: on *R.* an open hand. The rest as usual. (De la passion de N. S. J. C., c. 58).

56. f. 172 *b.* The Agony. In front the three Apostles sleep: behind, Christ kneeling, chalice with Host on a rock on *R.* (Meditacions du premier complie, c. 59.)

57. f. 185 *b.* Annas in mitre rending his surplice. He stands in a throne hung with green and gold. Christ in purple robe thrust in from *R.* by soldiers. (Medit. a leure de matines, c. 60.)

58. f. 194. Christ (as before) led from *L.* by soldiers. On *R.* Caiaphas and another, with soldiers behind them, stand on a tribune. The hall is hung with green and gold. (Medit. de leure de prime, c. 61.)

The picture to c. 62 is cut out. (Medit. de leure de tierce.)

59. f. 215 *b.* Christ, led by a cord round His waist held by a soldier, carries the T-shaped cross to *L.* Other soldiers follow. (Medit. de leure de sexte, c. 63.)

60. f. 232 *b.* Christ crucified, with title. On *L.* the Virgin, John and others. On *R.* a Jewish ruler, pointing; another Jew and soldiers. In front two skulls and other bones. (Medit. de leure de nonne, c. 64.)

61. f. 239 *b.* The Deposition: two men on ladders. Joseph receives the body. The Virgin and John and others sit on the ground on *R.* (Medit. des secondes vespres, c. 65.)

62. f. 242 *b.* The Burial. In front the tomb with the body in it. Two men arrange the shroud, a third sits with casket on knee. Behind the Virgin, John, and Magdalen

with casket walk away to *L.* with the other women. (Medit. de leure du second complie, c. 66.)

63. f. 247 *b.* On a sloping lawn Christ, wounded, with crown of thorns and loincloth, kneels by the cross. (Epilogue et sommaire des choses que N. S. souffrit, etc. c. 67.)

64. f. 251 *b.* In a classical room the Virgin on a high seat sits in the midst of the Apostles. (Du sainct samedi, c. 68.)

65. f. 254. The Resurrection. Christ in red robe holding gold cross with red banner stands before the tomb between two sleeping guards: a third behind (c. 69).

66. f. 257 *b.* Christ in purple robe with gold cross-staff appears to the Virgin in a room. She sits on the floor with a book on her knee, a red canopied bed and green curtains behind, (c. 70).

67. f. 260. In front the tomb with the shroud over the edge. Behind it stand Peter, John and the three Maries. A sunrise sky and rocks behind, (c. 71).

68. f. 265. In a small railed enclosure with tree and path. On *L.* Christ in red robe with gold cross: on *R.* Mary Magdalen kneels: a casket before her, (c. 72).

69. f. 268 *b.* Christ (as before) stands in a winding path. The three Maries kneel on *R.* Sunrise sky and rocks behind, (c. 73).

70. f. 270 *b.* In a classical hall: in front the three guards in rich armour, speaking: on a dais three Jewish rulers, surprised, (c. 74).

71. f. 272 *b.* Among rocks: Christ (as before) appears to Peter, (c. 75).

72. f. 274. Christ in broad hat (rayed) and short tunic walks to *L.* between two men similarly dressed, with staves and wallets. Emmaus is seen on *L.* (c. 76).

73. f. 277 *b.* In a classical room Christ (as in 68) stands between two groups of Apostles (c. 77).

74. f. 283. A similar room. The Apostles on *L.* Thomas foremost stands surprised. Christ fully draped in red robe with gold cross stands on *R.* The wounds are not seen (c. 78).

75. f. 285 *b.* On *L.* a shore with trees. Christ in purple stands on it. In the water on *R.* is a small boat full of the Apostles. Another ship with high stern and bows in the distance (c. 79).

76. f. 291 *b.* A landscape with castle on hill. Stream in front. By it Christ stands in red robe with gold cross: the wounds are seen. On *R.* the Apostles: behind on *L.* the five hundred brethren (c. 80).

The picture to c. 81 and the title are gone.

77. f. 296 *b.* The Ascension. A crowd of kneeling Apostles and disciples in front of the mount. The Virgin stands in the centre. Christ's feet are seen above in a blue cloud (c. 82).

78. f. 304. St John seated, writing, on an island. Eagle on *R.* (De la fin et utilite du sainct euangile et de la foy catholicque, c. 83.)

79. f. 308 *b.* The Virgin on a high throne. The dove by her head on *L.* Apostles and disciples kneel in a circle about her (c. 84).

80. f. 314 *b.* On *L.* Christ stands in gold cope, blue dalmatic and red robe. He holds a globe and blesses. On a bank on *R.* lies the nude body of Adam (?). His soul, a small kneeling figure, proceeds from his mouth. Scroll: • LAVDA • DEVM • MEVM • IN • Behind, trees and grass. (De la louange diuine, c. 84.)

81. f. 317. The Virgin in blue, with braided hair and crown, supported by six angels in air. Above, Christ in glory, half-length, in cope with globe. Red angels on either side. Landscape below (c. 86).

82. f. 322 *b*. The Last Judgment. Below, full face, an enormous Hell-mouth with red souls dimly seen in it. Above on clouds a vast crowd of saints half-length in white. Above these, the Virgin and Christ throned. Behind them four zones of angels—red, blue, gold and green (c. 87).

83. f. 328 *b*. Below a sea of fire full of souls: four black devils plying hammer, fork, etc. Rocks behind. On clouds above a crowd of saints, half-length; Apostles, Pope, Bishop, Virgins. The Virgin crowned stands high among them. In centre the Father and Son in clouds with a book between them, over which is the Dove. The Father has a globe. Background of gold, and of red angels (c. 88).

c. 89 (De la totale conclusion de cestuy liure present) has no picture.

The poem on f. 336 is as follows. It has been printed by the Abbé Guillaume in the *Bulletin de la Soc. d'archéologie Lorraine*, iii. 394.

Non sans raison / ont les hystoires
Tant crestiens / sarazins que payens
En leurs escrips / redige par hystore
Les grans vertus / et no*m*s des anciens
Hebreux et grecz / barbares ou troiens
Donc a present / il est encor memore.

Premierement / quil redunde en leur glore
Nul nen doubte. car il est tout notore
Que vertu croist / par louenge efficace
Dauantage / qui est point peremptore
Cela induit / les subsequens encore
A ensuiuir / des vertueux la trace.

Son desescript / daucun la noble rasse
Les grans vertuz / et nobles dous de grace
Ensemble aussi / les gestes et langage
Raison permect. et veult q*ue* ainsi se face
Et daultre part / verite le pourchasse
Car a nully / ce ne porte dommage.

Cecy ie dis / pour tant quen ceste page
Si est subscript . le nom et le lignage
De la dame / tresnoble et renommee
Qui ce liure / tant sumptueux et large
A fait escripre / en quoy se monstre sage
Cest philippe de gueldres surnommee.

Et pour monstrer / quelle est la b*ie*n euree
Et sur toutes / digne destre honoree
Nobles parens / son maintien son usage
Nobles enfans / desquelz est decoree.
Et les vertus donc elle est tresornee
Emportent bon et loyal tesmoignage.

Il est tout cler / quelle est du parentage
De sainct loys / Roy dexcellent parage
Car de bourbon / si descendit la mere
Qui iadis fut / donnee a mariage
Au tresvaillant / prince prudent et saige
Des gueldroiens / le duc qui fut son pere.

Et tant plus fort / son estat considere
Son noble espoux des princes la lumiere
Les beaulx enfans / viuans sans villennie
Il faust en bref / que ie die et infere
Quelle est mere / sans quelque vitupere
Plus eureuse / qui iamais fut en vie.

Neust elle este / la noble progenie
De charlemaine estoit presque finie
Plus nen restoit / que Regne de lorraine
Mais dieu mercy / elle est b*ie*n refournie
De cinq beaulx filz / qui en temps quoy quon die
Se monstreront / nepueuz de charlemaine.

Oultre ie dy / y est chose certaine
Cest la dame / qui est de tout bien plaine
Car pour parler touchant les biens de lame
Elle est doulce / gracieuse et humaine
Et en vertus parfaicte et souueraine
Autant ou plus / que fut oncq noble dame.

De prudence quil luy en faille drame
Non fait quelle soit sans vice et diffame
Magnanime modeste et continente
Ayant sur toutes le renom et la fame
De estre aussi / plus liberale fame
Quon vist iamais / la chose est euidente.

Non sans cause / cest dame excellente
Dessus toutes / liberale et prudente
Est de chacun / amee et prisee
Car celluy na qui asses se contente
Magnifier telle noble regente
Qui ne donner. iamais ne fut lassee.

Que jamais soit / de biens euacuee
Pour en faire liberale donnee
Ie dis que non. Et est la verite
Car oncques mais on ne vit femme nee
Indigente / poure / ou infortunee
Deuemiee / par liberalite.

Quen dis et faictz de toute chastete
Et brefuement de toute honnestete
Elle excede / toute aultre par droicture

Il est certain / car iamais detraicte
Ne deliure / plain de lasciuete
Et ne voulut faire quelque ouuerture.

Son passe temps au regard de lecture
Cest de lire / de la saincte escripture
Et de toute / doctrine salutaire
Parquoy ie puis / euidamment conclure
Sans de raison / exceder la mesure
Dhonnestete / quelle est seul exemplaire.

Que telle soit la dame debonnaire
Ce volume present quelle fait faire
Lemonstre bien se semble clerement
Et par ainsi pour icelle parfaire
Seul il reste / le souuerain salaire
Quen paradis / aura finablement.

Que en elle ne ait / des biens plus largement
Que ie nay dit. si a trop seurement
Et de vertuz. mais il conuient entendre
Debilite / de mon entendement
Na ses vertus / bien peu totalement
Presentement / escripre ne comprendre.

En ce quay dit / ie ne pense mesprendre
Et la fin la ou iay voulu pretendre
Quant les vertus / ay cy mis en hystore
Cestoit affin / tant le grant que lemendre
A icelles / exemple penssent prendre
Et quil en fut / pardurable memore.

Quant est delle / le cas est tout notore
Quelle en donne / la louenge et la glore
Du tout a dieu / comme prudente et sage
Lequel apres ceste vie transitore
Par sa grace / luy doint le possessore
A tout iamais de son hault heritage.

40. La Sainte Abbaye, etc.

Purchased from a member of the Didot family, Oct. 1895.

Vellum, $9\frac{15}{16} \times 7\frac{1}{2}$, ff. 82, double columns of 28 lines. Cent. xiv (1300—1320).

Binding: modern vellum.

Collation: ✠? (1 gone) a^8 (+ one leaf between 4 and 5) b^8 c^8 d^8 (+ one leaf between 2 and 3) e^8 f^8 (+ one leaf after 8) ‖ g^{12} h^{12} i^8 (7, 8 gone).

Contents:

1. La Sainte Abbaye . . . . . f. 2

La sainte abbaie et la religion doit estre fondee esperituelment en la conscience.

Ends:

Et einsi sera labbaie ordenee et renformee comme deuant.

This is the original (?) of the English tract known as the "Abbey of the Holy Ghost," of which a text will be found in the volume called *Religious Pieces*, edited from the Thornton MS. by G. G. Perry for the Early English Text Society (1867 and 1889).

2. Treatise, without title, on Love 7

Vous vouliez que ie vous enuoiaisse chose qui confortast uostre ame • mes ie fais le contraire • car ie vous enuoi mes greuances...(f. 7 *b*). Mes puis que nous pallons damours: ie vous dirai pluisors manieres damans • qui sunt entre genz.

Ends:

Et cil qui fu conioinz a nostre char en terre nous parmaint par sa bonte a cele parfaite conioncion desperit ou ciel, Ihesu Criz li filz deu. Qui uiuit et regnat deus per omnia secula seculorum. Amen.

3. Ci commence li liures de lestat de Lame . . . . . 28 *b*

Trois estaz de bones ames sunt que nous trouuons en la sainte escriture.

Ends:

Or prions dont ihesu crist que il nous doint si lui querre et desirrer que nous le puissons trouuer lassus en son regne. et auoir parfaite ioie en la vision de sa face parmanablement sanz fin. Amen.

4. Tract, without heading, on Tribulation 53

This is in a later and worse hand.

Rubr. Da nobis domine auxilium de tribulatione.

A toi ame liuree aus temptacions et aus tribulacions de ceste vie est adrecie la doctrine de ceste parole.

The twelve "services" of tribulation are dealt with.

Ends:

Ne te tien pas donques amie a mal assenee de cele tribulacion a quoi il sassena. car par ce il tassenera a cele gloire a la quele il est ores assenez. Or di donques a ton deu. *Da nobis domine auxilium de tribulacione. Amen.*

En cest liure sunt contenu li seruice et li bien que font tribulacions a creature.

Premierement les tribulacions sunt aussi comme vns secours que dex enuoie a home et a femme contre les ioies et les prosperitez dou monde...

Li douziemes si est que eles te tesmoignent a auoir lamour de ton creatour.

The volume was formerly in the Didot collection. See M. Labitte's Catalogue, pp. 89—93. It was bought in at the Didot sale in 1879 for frs. 13100.

On each of the pictured leaves, four in number, on the back generally, near the bottom, is written, in a hand of the xvth century, the name 'Jacques.'

The owner of the name and of the book was very probably Jacques d'Armagnac, Duc de Nemours, brother of the Cardinal Jean d'Armagnac to whom belonged the Breviary described above (nos. 32, 32*).

One of many interesting points about this volume is that another part of the same book is now in the British Museum, Additional MS. No. 28162. This part of the MS. was purchased of Mr Attenborough in 1869. It is more copiously illustrated than the portion before us, but the greater part of the pictures are by the less good artist of the two who have been employed on the book. On each of the illuminated pages the same signature 'Jacques' occurs.

The Museum portion contains only the treatise 'La somme le Roy,' written in 1279 by Frère Laurent, confessor to Philippe le Hardi. This MS. has the name of 'P. Ponin, presbytere' in a hand of cent. xvii; and more recently belonged to Comte Auguste Bastard.

It consists of 146 leaves in double columns of 28 lines: and has at the beginning 10 full-page paintings representing the following subjects:

1. The giving of the Law, the Golden Calf, and Moses breaking the Tables.
2. The descent of the Holy Ghost.
3. The worship of the Beast.
4. Prudence, Temperance, Fortitude, and Justice.
5. Humility, Pride, the Penitent, the Hypocrite.
6. Love, Hatred, Jonathan and David, Saul and David.
7. Equity, Felonnie, Noah's ark, Moses and the Jews[1].
8. Prowess, Idleness, David and Goliath, Industry.
9. Mercy, Avarice, Abraham and the Angels, the widow and her oil.
10. Sobriety, Gluttony, Dives and Lazarus.

The portion of the volume now to be described contains four

[1] Compare a leaf, evidently from another copy of the *Somme le Roy*, now in the Fitzwilliam Museum, no. 192 in my Catalogue.

full-page pictures, three of which are in the very highest style of French art. It is difficult to imagine anything more absolutely finished and perfect in their kind than these three pages. Besides these paintings, on which it is useless to spend more words, the initials and writing of the first three tracts are of quite first-class execution. Those of the fourth tract (f. 53 sqq.) are poor in comparison.

I proceed to describe the four paintings.

I. f. 1. The composition illustrates the ideal state of the "Sainte Abbaye." The accompanying diagram will serve to indicate the plan of it.

The border of the picture is blue and pink in alternate sections (pink at top, blue at bottom, sides half pink and half blue) with delicate white pattern.

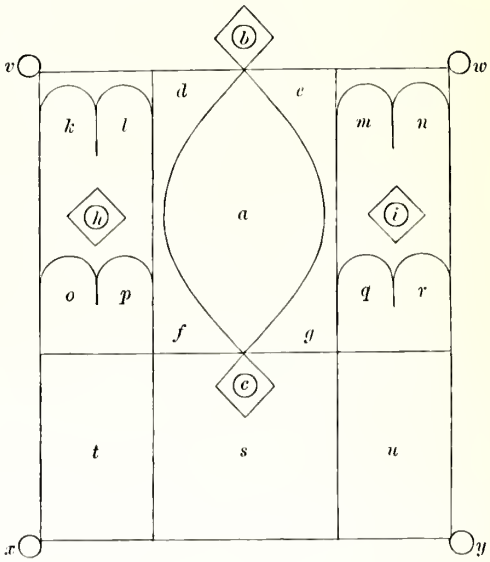
The grounds of the different parts are mainly burnished gold with exquisite minute patterned work.

a. God, with pink cruciform nimbus, and pink mantle lined with white, over blue robe lined with scarlet. He is seated full-face with *R.* hand raised, and *L.* supporting orb with tall cross on His lap. His throne has no back: the seat is of marble, the base of scarlet with black open work and white bands. The footstool is green.

On either side a demi-angel, in white, stands in a circular blue tower and holds an incense-boat and swings a censer.

b. The Holy Ghost, as a dove, descends vertically from a cloud. He has a scarlet crossed nimbus, and holds in His beak a label: *Spiritus Sanctus.*

c. The Paschal Lamb, not nimbed, white, with two horns, holds in his right fore-



foot a white cross fleury with red-cross banner, and with the left forefoot touches a red chalice. There is a red spot on His breast, and He looks up at the Father.

d—g. The Evangelistic symbols, in the spandrels of *a* on a blue chequered ground with red dots.

d. MATHEUS. Angel in red robe.
e. IOHANNES. Eagle.
f. MARCUS. Winged lion.
g. LUCAS. Winged ox.

h. The Virgin, crowned, with blue nimbus, in scarlet mantle over blue robe, seated facing *R.* with joined hands, on a blue and white seat, on the ends of which stand two lighted candles.

i. St Peter, with pink nimbus, in slate-coloured mantle lined with scarlet over blue robe, holding in *R.* hand two keys, and in *L.* a book, seated, face *L.*, on a blue, red and white throne.

k—r. Angels standing in pairs under trefoiled arches and holding scrolls.

k, l. Six-winged seraphs standing on wheels. Scrolls: *Sanctus deus, sanctus fortis.*

m, n. Angels in white robes with delicate black lines and circles. Scrolls: *Deus omnipotens; Sanctus dominus deus sabaoth.*

o, p. Angels in mantles over white robes. Scrolls: *Pleni sunt celi et terra magestatis glorie tue.*

q, r. Angels in scarlet and blue. Scrolls: *Tu ad dexteram dei sedes in gloriam patris.*

s. A tower, circular, blue, with white battlements, and brownish double doors with elaborate iron-work. It stands between the ends of two buildings with scarlet doors and roofs.

t. In the building on *L.* a nun in dark grey habit, black head-dress, white wimple, sits facing *R.* on a red seat. She holds a birch rod in her *L.* hand and admonishes with her *R.*

On *R.* stand two novices in white, with black head-dresses. One holds an open book and pointer. The book is inscribed:

a	u	l	o	p
c	æ		o	s
i	n			

but faintly: it seems to represent an alphabet. Above them is the Divine Hand, in a pink sleeve, and with a scarlet nimbus.

u. An abbess kneeling, face *L.*, with a red crozier in her hands: she looks up towards the Lamb. Behind her kneels a nun in lighter coloured habit.

In the text it is said that *Madame Charité* is Abbess of the *Sainte Abbaye*, *Sainte Sapience* Prioress, and *Honesté* Mistress of the Novices. Perhaps these are the personages here shown.

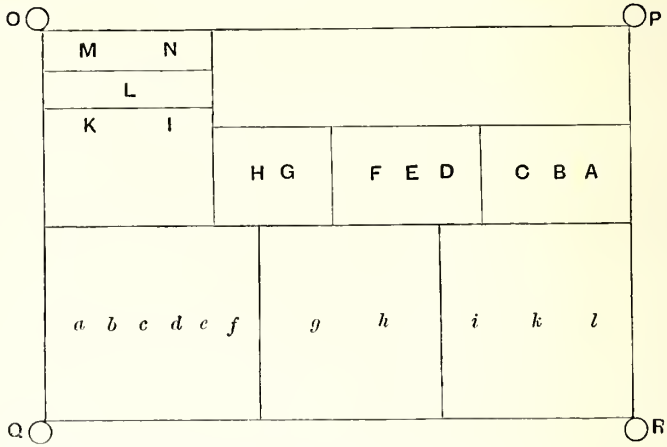
v—y. Four small heads at the angles of the border. The two at the top are curly haired, the two below hooded.

II. f. 6 *b.* This picture represents two scenes: above, a Mass attended by the officers of a nunnery: below, a procession. A diagram will be of assistance in pointing out the figures.

In the upper scene we are looking at a Church, from the south side. It has a

scarlet roof, with cresting, and a spire with two gold bells and weathercock on the choir, besides a silver vane at the E. end. The south wall is removed, so that we see what is going on inside. The triforium consists of single trefoiled arches.

Over the transept (which has a fine rose window) are two spires, of which one is



surmounted by a silver moon, the other by a gold sun. There is no nave, but a lower porch at the W. end, over which are seen some of the domestic buildings, one of which has a round white chimney.

A. A priest (nimbed and bearded) in chasuble and alb, at altar, with joined hands. The altar is circular, and is blue with red and white bands. It has a white cloth on it, and a red chalice with corporal. Above this is a small half-length figure of Christ bending forward, blessing, and holding a scroll inscribed *Ego sum uita.*

B. A deacon, in blue dalmatic and alb, holding a fan (flabellum) of striped blue, red and white feathers.

C. A deacon in scarlet dalmatic, alb, maniple, hands crossed on breast.

D. A nun (the Sacristan) pulling two bell-ropes with rings at the ends.

E. The Prioress (?).

F. The Abbess, with book and red crozier.

G, H. Two more nuns, the latter with four keys (the Cellarer?): both have books.

I, K. Two more nuns with books.

L, M, N. Three nuns, whose heads appear at windows.

In the lower scene under a series of trefoiled arches (two pillars only are shown) is a procession, walking to *R*.

a. The Abbess, with gold book and red crozier.

b—f. Five nuns, two of whom have open books with music, and the words *suscepimus deus*.

g. Nimbed and bearded priest, in blue cope with gold chaperon and scarlet lining over alb with gold apparel: maniple on *L*. wrist.

h. Clerk, in pink alb, and maniple, bearing a gold book on a cushion.

i, *k*. Two nuns, carrying red candlesticks with white candles.

l. A clerk, in white alb, bearing a red processional cross with white stem.

O, P. Small heads at upper angles.

Q. A dog.

R. A rabbit.

III. f. 28. In four compartments, the two upper ones divided by a steeple with two bells in it: the ropes are seen hanging down inside.

The pictures illustrate the "states of good souls," penitence, devotion, and contemplation.

Each compartment is topped by trefoiled arches. The two upper ones have small heads in quatrefoils above these.

A. Penitence. A nun, in grey cloak over black habit, kneels, facing *R.*, to a bearded monk in black cowl over white, who blesses her.

Above the nun is a demi-angel, in scarlet, holding a scroll inscribed *Si uis delere tua crimina dic miserere.*

Above the monk is the Divine Hand with crossed nimbus and scarlet sleeve.

The heads above are those of two females in pink hoods.

B. Devotion. A nun kneels, facing *R.*, with joined hands. Above her head a small angel descends out of a cloud, holding a candlestick with lighted candle.

On the *R.* is an altar with white cloth, showing a grey marble top; the rest of it scarlet, with bands of white. Upon it are two seated figures, Christ (on *R.*) crowning the Virgin.

In the quatrefoils are two busts of angels, one holding the sun, the other the moon.

C. Contemplation. The nun kneels, almost prostrate. Beyond her is a tree with vine-like leaves, scarlet and blue; it seems to be growing in a tub of the same colours. Above her a small demi-angel holds, by the top and one arm, a red cross with title.

On *R.* is an altar (yellowish with bands of scarlet): on it a white cloth and a red chalice. Above, Christ, half-length, stoops out of a cloud. He has red nimbus, and is crowned with thorns: His arms and shoulders are bare, His robe dark grey. Blood flows from His hands and side into the chalice. Scroll: *Pro uita populi respice quanta tuli.*

D. Contemplation. The nun kneels with hands not joined. On the heads of the arches are clouds, and in these the gold sun and silver moon (with face). On the *R.* is an altar with white cloth and red chalice: the altar coloured as in B. Above it, in clouds, is an "Italian Trinity": the Father, with blue crossed nimbus, in grey mantle and scarlet robe, seated, supporting the Crucifix: the Dove flying down to Christ's head. Blood flows from His feet into the chalice. Scroll: *Pater uerbum spiritus sanctus hii tres unum sunt.*

IV. f. 52 *b*. This painting is by another hand; skilful and beautiful as the work is, it is not quite so delicate as in the other three paintings.

The border is of pink and blue with four-petalled flowers: and at the bottom is an inscription (as in the pictures of the British Museum portion of this volume):

DIEUX QUI FAIT LA PATER NOSTRE.

A diagram will help to show the arrangement.

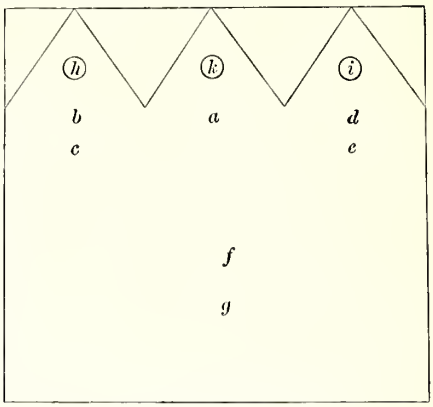
a. Christ, seated full-face on a rocky eminence. Trees (three on either side) with green and scarlet leaves. He has crossed nimbus (scarlet on blue), and His mantle is pink lined with grey fur, and His robe blue. His *R.* hand is raised in blessing, His *L.* rests on a tripartite orb with tall white cross. Below His feet is a gap filled by a rock and a tree.

b, *c*. A group of six nimbed Apostles in two rows, facing *R.* The *R.* one in the

lower row has a gold book, and is evidently St Peter. St John seems to be the *L.* one in the same row.

d, *e*. A similar group of six Apostles, facing *L*. Three of them have gold books.

f. A band of brown rock, and two green trees.



g. A group of eight Jews, some bare-headed, one in peaked cap, another in hood, another in close white cap. They are seated on the ground, looking up and at each other, and are engaged in animated discussion.

h, *i*. Two curly-haired heads in cinquefoils.

k. Mask of a lion or leopard, full-face, in a quatrefoil.

The initials, large and small, which stand at the beginning of tracts or chapters in the three first tracts are beyond praise. Not so those in the last tract, which show a marked falling off.

41. Johannis Andreae Summa Confessorum siue Joannina.

Formerly belonged to Jos. B. Yates, Esq.

Vellum, $15\frac{1}{4} \times 9\frac{3}{4}$, ff. 291, double columns of 66 lines. Cent. xiv. Written in Italy: modern binding.

Collation: a^{10}–z^{10} A^{10}–D^{10} E^{6} F^{4} G^{2} (2 gone).

Contents:

1. Prologue of Johannes Andreae to a certain *libellus de questionibus casualibus*, with a rubric to say that it is here prefixed to the *Summa* . . . . . f. 1

   Quoniam dubiorum noua cotidie difficultas emergit casuum.

   Prologue to the *Summa Confessorum* . . . . . 1 *b*

   Saluti animarum et proximorum utilitati.

   Tituli librorum IV Summae 2

Summa confessorum compillata a fratre Joanne Lectore ordinis fratrum predicatorum . . . . . f. 2 *b*

De symonia. Titulus primus.

Quoniam inter ecclesiastica crimina.

Lib. ii . . . . . 55 *b*

Lib. iii 102

This book has a separate colophon. It ends on f. 210, col. 1. Col. 2 and the verso of the leaf are blank.

Explicit liber tercius deo gracias. Amen. Scilicet summe confessorum.

Liber iv 211

Inc. tractatus de m*atrimoni*o quasi quartus libro (*sic*) huius summe.

Ends on f. 235 *b*:

Expl. tractatus de matrimonio et finitur per consequens quasi in quatuor libros distincta tota summa confexorum.

2. Isti sunt paragraphi summe fratris Raymundi . . . . . 235 *b*

3. Incipiunt statuta summe confexorum ex sexto decretalium addita . . . . . 238 *b*

Ends on f. 247 *b*:

Expl. conpendiosa collectio quorundam statutorum ex sexto decretalium addita ad summam confessorum. Deo gracias. Amen.

4. Inc. prologus super Confessionale Ioannis Theotonici ordinis predicatorum adiunctum de nouo summe confessorum . . 247 *b*

Simpliciores et minus expertos.

Capitula.

Text. De admonicionibus generalibus cap. i. . . . . 247 *b*

Cum aliquis petit suam confessionem.

It is a short treatise in two parts, ending on f. 256:

Expl. confessionale fr. Joh. Theotonici (=Teutonici) de ordine predicatorum.

5. Incipit prologus tabule super summam confessorum fratris Joh. Theotonici ord. fr. pred. 256

In hac tabula ubicumque.

Inc. tabula super summam confessorum 256

Ends on f. 286 *b*:

In nomine patris et filii et spiritus sancti. Amen.

Expl. tabula super summam confessorum.

6. Then follow four leaves in a hand of the xvth century containing an explanation of the *Arbor Consanguinitatis* and a representation thereof 287

Circa lecturam arboris diuersis olim diuersum modum tenentibus.

This ends on f. 288 *b*.

Inc. summula domini Jo*annis* An*dreae* super iiii^{um} librum decretalium de matrimoniis . . . . . 288 *b*

Christi nomen inuocans.

The leaf which contained the end of this is gone, and its place is supplied by one written late in cent. xv.

The verso is blank.

The MS. belonged to the Monastery of S. Justina at Padua and was numbered 106 in the Library there. This we learn from various entries throughout the volume[1].

On f. 1 is the number 106 (at the top), and below the text is

Iste liber est monachorum congregationis S. Justine pro ipso monasterio.
Sce Just*ine* de padua.

The number 106 occurs also at the end of books iii and iv of the *Summa*.

The colophon at the end of the *Tabula* is

Ista summa confessorum que uocatur Johannina est monachorum congregationis que uocatur de obseruantia sancte Justine al. unitatis pro usu fratrum monasterii S. Justine de padua 106.

At the end of the whole volume:

Expl. liber qui dicitur summa confessorum seu Ioannina. Et est Monachorum Congregationis S. Iustine de padua ordinis S. Benedicti: ipsi Monasterio S. Iustine patauij deputatus ac signatus in inuentario numero 106.

This monastery was one of those whose name Libri used to insert in the MSS. he had "collected" from various sources.

The pictorial decorations of this book are of the to my mind rather indifferent kind usually found in Italian MSS. of this period. They closely resemble those in the Fitzwilliam MS. no. 183, which once belonged to Libri. The main sub-divisions (all the *tituli*) have a head or bust in the initial. These do not merit a particular description. Besides, there are the following pictures:

1. f. 1. A picture in three tiers:

a. Gold ground. Seven figures. In the centre Christ, beardless, seated full-face with book, blessing: in red mantle over pinkish robe, a blue curtain behind Him. On His *R*. (spectator's left) sits St Dominic at desk, holding a lily. All the desks are of knee-hole form with wooden canopies over them.

Next to St Dominic is a mitred bishop, and on the extreme *L*. St Thomas Aquinas (?) with white rays round his nimbus. On the *L*. of Christ are two mitred bishops, and at the end is St Peter Martyr with wounded head and palm.

b. Ground half-red, half-brown with gold flourished work. Five figures at desk like those in the tier above. They are, taken from *L*., (1) a tonsured man in blue, facing *R*.; (2, 3, 4) full-face: 2 is tonsured and has tippet, 3 has red hat and white fur tippet, 4 is tonsured, in red; (5) habited as 3 faces *L*.

c. Gold ground. Three groups of men with long desks and open books before them.

(1) On *L*. six men, tonsured, in two rows of three, facing *R*.: one has a peaked hood.

[1] See also MS. no. 36.

(2) In centre: five men full-face: the second is a Dominican, the others are in pink, blue, scarlet and lilac. Behind them is a green canopy, lined with green hangings.

(3) On *R.* six men facing *L.* in two rows: one has a fur tippet.

The initial has a Dominican writing on a scroll. There is a partial border to the page.

2. f. 2 *b.* Initial to *tit.* i. A Dominican with book at desk, and two other Dominicans listening.

3. f. 55 *b.* Initial to *Liber ii.* (*de homicidio*). Gold ground. A man in a close brown hood and slate-blue gown kneels on a tonsured man in scarlet, on rocky ground, and plunges a knife into his throat. A tree seen above.

There is a partial border to this page.

4. f. 102. *Liber iii.* (*de qualitate ordinandorum*). Initial. A bishop in mitre and red cope over white alb, seated: he holds a book and a black staff with something like a crutch-head. A tonsured man on *R.* speaks into his ear: the head of another is seen on *L.*

Partial border.

5. f. 211. *Liber iv.* (*de sponsalibus*). Initial. A tall man in olive-green bonnet, white fur tippet and scarlet gown. A youth in yellow, and a maid in blue stand in front of him: the youth puts a white ring on the third finger of the maid's right hand. A man stands on *L.* and a woman on *R.* behind the bridegroom and bride respectively.

In the tract which I have numbered 3 several of the initials contain, not busts, but grotesque figures: on f. 246 *b* is a prisoner with chained legs and hands bound behind him walking with bent back.

6. f. 247 *b.* Prologue to no. 4 (*Confessionale*). Initial. An ecclesiastic in scarlet habit, seated, lays a white wand on the back of a kneeling penitent in dark brown: an altar with white cloth is on *L.*

7. f. 256. Prologue to *Tabula.* Initial. A Dominican with nimbus stands holding a book.

8, 9. Two later paintings illustrating the Tables of Affinity.

8. f. 287 *b.* Blue ground, with two large gold stars. At the top is a venerable nimbed and bearded figure, presumably Adam, in whom the tree ends. The tree itself has a central line of nine medallions, and eight lateral branches of four medallions, inscribed with the degrees of consanguinity.

9. f. 288. Green ground with one gold star. Above, a man and woman handsomely dressed, facing each other: each lays a hand on a gold arch under which are two intersecting arches: and these last rest on medallions (22 in all) which represent degrees of affinity.

A good and early example of an *Arbor Consanguinitatis* illustrated in this way may be seen in a copy of the Decretals at Sidney Sussex College: see p. 123 of the present writer's Catalogue of the MSS. there.

42. William of Tyre. (A.)

Purchased from a member of the Didot family, June 1896.

Vellum, $13\frac{3}{8} \times 9\frac{1}{2}$, ff. 211, double columns of about 50 lines. Cent. xiii (1250–60).

Binding: stamped leather over boards, five bosses on each side (one is replaced).

Formerly in the Didot collection: marked on the fly-leaf (by Paulin Paris?) *Man(uscrit) A*. It is the earlier of the two Didot MSS. used by Paulin Paris in his *Guillaume de Tyr et ses continuateurs*, Paris, 1879, 2 volumes.

Collation: a^8 (1 mutilated)–z^8 aa^8 bb^8 cc^4 (wants 4 blank).

On the fly-leaf at the beginning is

sera (?) de moy lyver est
Lyonet doureille.

The name 'Lyonnet D'oureille' also occurs in a MS. of Lancelot du Lac, etc. formerly in the Didot collection and now in the *Bibliothèque Nationale* (Delisle, *Mélanges de Paléographie*, p. 165). The name is there accompanied by the motto "Peu à peu j'atans l'eure."

At the end of the text in a hand of cent. xv is

autant pour autant
Lyonet doureille

and on the next fly-leaf a drawing of a man's head, and the lines

Vilior est humana caro quam pellis ouina
Si moriatur ouis multum

written twice.

On the second cover is a parchment label of cent. xv

Godefroy de billon qui fust lung (*bis*) des preux et Roy de Jerusalem.

The decorative work consists of a miniature to each book, of very good and interesting style. There is little gold: the drawing is excellent.

The conspicuous colours are light blue and orange-scarlet.

The picture to book i. is gone.

1. f. 9. Lib. ii. A number of knights in hoods and gowns and hats, on horseback, riding to *R*. On *L*. a city gate with women in it, one of the knights says farewell to one of the women. This is Godfrey of Bouillon and his train setting out.

2. f. 13*b*. Lib. iii. In front, tents. On *R*. a city: a bearded man in a tower. Knights in mail on *L*. to whom he speaks. They have a banner, red with white cross.

The siege of Nicaea.

3. f. 18*b*. Lib. iv. Knights in mail met by four bearded clerks in copes in a city

gate, on *R*. One has a censer. Horses' heads on *L*. Baldwin received by the clergy at Rohez (=Rages).

4. f. 23 *b*. Lib. v. An assault of knights in mail on a city. Tents in front. A scene of the siege of Antioch.

5. f. 29. Lib. vi. A large battle-scene. A Bishop in mitre and mail is prominent, a Paynim has a round shield with a black dragon. This is one of the battles outside Antioch. The Bishop is most likely Adhemar of Le Puy.

6. f. 34 *b*. Lib. vii. In front a dead Bishop in mitre and chasuble and tunicle and alb: a crozier, and chalice on his breast. This is Adhemar of Le Puy. Over him stand a crowd of figures, *L*. a cross-bearer, *C*. an ecclesiastic in stole and alb with book inscribed *dominus uobiscum*. On *R*. one with bucket and asperge.

7. f. 40 *b*. Lib. viii. A siege. Mailed knights on *L*. Two men in shirts undermine the wall of a city on *R*. in which are men. It is the siege of Jerusalem. Figured in Paulin Paris I. 296.

8. f. 46. Lib. ix. Godfrey in pink robe stands held up by two men: eleven others round him. He is elected Lord of the city.

9. f. 51 *b*. Lib. x. On *L*. Godfrey in crown and shroud is laid in a marble coffin by his men. A Bishop, with book (*dominus uobiscum*), a cross-bearer, a holy water bearer, and four others stand over him. On *R*. Baldwin throned is crowned by a Bishop. Four men stand on *L*.

10. f. 58 *b*. Lib. xi. A ship on the sea with a Bishop and another man in it. Two men hoist sail, a man stands in the high stern: the ship has a white banner with red cross. This is Bohemund and Daimbert (patriarch of Jerusalem) sailing for Apulia.

11. f. 67 *b*. Lib. xii. A Bishop in mitre and alb carries a large wooden cross to *R*., a crowd follow him: horses' heads on *L*. On *R*. a city gate, with Bishop and crowd of clergy, and a kneeling man. This seems to be Ebremars, Archbishop of Caesarea, bringing the true cross to Antioch.

12. f. 75. Lib. xiii. Assault on a city. A man in green robe on *L*. holds up a bearded head. The city is Tyre and the head that of Balac.

13. f. 82 *b*. Lib. xiv. Foulques with his queen by him, both crowned, is anointed king by a Bishop in mitre and alb. One of three men on *L*. holds a white cloth round the Bishop's waist.

14. f. 90. Lib. xv. An Emperor (John) throned, a courtier by him, a messenger kneels to him. In the lower margin two men are bound and buffeted by two others. These are John's knights (?).

15. f. 99 *b*. Lib. xvi. A tall man in pink gown and skull cap attacked by three men with swords and lance. The death of 'Sanguius,' murdered by his chamberlains. Figured in Paulin Paris II. 310.

16. f. 109 *b*. Lib. xvii. A battle of horsemen in mail. A king is prominent. This may be the Emperor Conrad.

17. f. 120. Lib. xviii. A city on *R*. In a tower is a Bishop tied by the neck to two pinnacles. There are bees round his head: his hands are bound. A crowd on *L*. look and point at him. One is a prince. This is Renaud de Chasteillon, who bound the Patriarch of Antioch on a tower and smeared his head with honey. Figured in P. P. II. 469.

18. f. 132. Lib. xix. A man in mail barelegged rides to *R*. on a black horse. A foal runs beneath it. A troop of knights pursues him. I do not as yet find the explanation of this.

19. f. 143. Lib. xx. An Archbishop (Patriarch Amaury) in mitre, pall and chasuble, joins the hand of a crowned king (Amaury) to that of a maiden on *L.* (Mary).

20. f. 152 *b*. Lib. xxi. On *L.* a group of six boys struggling: some have their arms bare and bleeding: especially one on *R.* in dark robe. This is Baldwin IV. On *R.* the same boy shows his bleeding arm to a tall clerk in a white robe. This is William then Archdeacon of Tyre, who discovered from the fact that the wounds did not hurt the boy that he was leprous.

21. f. 161. Lib. xxii. Above a city burning: below, knights on horseback in mail drive before them cattle and a group of prisoners with bound hands and a rope to their necks. Saladin ravaging the Holy Land.

22. f. 173 *b*. Lib. xxiii. On *L.* a man with a bucket by him draws another bucket out of a well by a windlass. A tall man in the centre directs. Two men on *R.* carry a bucket on a pole into a gate. This represents the bourgeois Germain, who let the poor drink out of his cisterns.

23. f. 188 *b*. Lib. xxiv. On *L.* is seen part of a ship with a man in it. A plank leads from it to a gate on *R.* On the plank are a king and queen. A king receives them in the gateway. This seems to represent Richard I., the King of France and the Queen of Sicily either at Palermo or Messina.

24. f. 193. Lib. xxv. A man in dark cloak, red tunic, white drawers and long black hose or boots falls off a white horse. Two hounds run up a rock on *R.* The Sultan of Egypt, who fell and broke his neck out hunting.

25. f. 204. Lib. xxvi. Tents in front. Archers with crossbows assault a city in which are two men: one is about to throw a stone. Figured in P. P. I. 87. Reference doubtful.

43. William of Tyre. (B.)

Purchased from a member of the Didot family, June 1896.

Vellum, $13\frac{1}{2} \times 9\frac{1}{2}$, ff. 332, double columns of 42 lines. Cent. xiv early (1300—1320). It is the second of the Didot MSS. used by Paulin Paris.

Binding: stamped leather with pattern of large fleurs-de-lys over boards. Five metal bosses on each cover: fastened with two straps and pins, stamped with C's. It looks, says Mr Weale, 'like Lyons or the middle east of France.'

In the binding is pasted part of a deed of (16)82 and a bookplate with these arms: *Azure* three chevrons *or*, the uppermost broken, surmounted by a star of five points *argent*. A count's coronet above, a lion below.

Collation: 1^{12}–19^{12} 20^{8} || 21^{12}–25^{12} 26^{14}.

The pictures in this MS. are mostly on gold grounds: they are less well preserved than in the other, and not so finely drawn.

1. f. 1. Lib. i. Damaged. Above, a man kneels by an altar: hanging lamp above. An angel speaks to him. This may be Peter the Hermit.

Below, the same man holds the hands of another: a city on *L.* Angel speaks from sky on *R.*

2. f. 13. Lib. ii. A troop of men on horses ride to *R.* Godfrey of Bouillon's departure.

3. f. 21. Lib. iii. Above, an assault of knights on a city (Nicaea).

Below, two knights say farewell to two men and a woman in a boat (on the lake of Nicaea, where they had managed to transport ships for the pilgrims). Or the flight of Soliman's wife.

4. f. 28. Lib. iv. Above, men in a city: one blows a trumpet.

Below, men working a mangonel, tents on *R.* The siege of Antioch.

5. f. 36. Lib. v. Above, an assault on Antioch, in which two men mailed sit facing each other.

Below, knights enter Antioch on foot.

6. f. 44. Lib. vi. Two scenes of assault on a city: in the upper one scaling-ladders are conspicuous. Antioch is still the subject.

7. f. 52 *b.* Lib. vii. Above, a letter given by two kneeling messengers to an Emperor (of Constantinople) seated on *R.* with two courtiers.

Below, an assault. Tent on *L.*

8. f. 61 *b.* Lib. viii. (*a*) Parley or assault on a city.

(*b*) Tents on *L.* Women talk to soldiers in the city.

9. f. 69 *b.* Lib. ix. (*a*) The sepulchre, a pink stone shrine between two hanging lamps.

(*b*) Godfrey throned as king: a crowd on each side. He looks upwards.

10. f. 78. Lib. x. (*a*) Godfrey dead. Five mourners stand over him.

(*b*) Baldwin I. crowned. Two Bishops on *L.*: three men on *R.*

11. f. 88 *b.* Lib. xi. (*a*) Two people (one an ecclesiastic) led by a third to a city on *R.*

(*b*) Baldwin as king. On *R.* a woman holds his arm: he turns to *L.* to another woman. Four other figures. Probably his divorce and re-marriage.

12. f. 102. Lib. xii. (*a*) A king (Baldwin) on a bier carried to a church on *R.*

(*b*) A coronation by a Bishop (of Baldwin II. ?).

13. f. 112. Lib. xiii. Two scenes very much like those in no. 4. (*a*) A siege.

(*b*) A mangonel: archers and tent on *R.*

14. f. 122. Lib. xiv. (*a*) Death of a king: another king, a woman and three men stand over him.

(*b*) A coronation (of Foulques) by two Bishops.

15. f. 132 *b.* Lib. xv. (*a*) A siege: man blowing horn.

(*b*) A troop of horse led to *L.* by a knight on foot.

16. f. 144 *b.* Lib. xvi. (*a*) The Sultan of Egypt riding out to hunt with a company.

(*b*) He falls from his horse.

17. f. 157. Lib. xvii. Two scenes very much alike, each representing a king riding to *R.* with a troop.

18. f. 170 *b.* Lib. xviii. (*a*) On *L.* Renaud de Chasteillon and two knights. On *R.* a man binds the patriarch by his neck at the top of a tower.

(*b*) A king and another on horseback: on *R.* the patriarch buffeted and maltreated by several men.

19. f. 186. Lib. xix. (*a*) Death of Baldwin.

(*b*) Coronation of Amaury. Much like no. 14.

20. f. 198. Lib. xx. Marriage of Amaury to Mary the Greek. Both are crowned: a Bishop in cope marries them.

21. f. 210 *b*. Lib. xxi. (*a*) Death of Amaury.

(*b*) Coronation of Baldwin. Cf. 14, 19.

22. f. 222. Lib. xxii. (*a*) A prince (Bohemund?) riding to *R*. with a troop.

(*b*) A marriage (of Baldwin's son?).

23. f. 242. (In the first continuation.) On *L*. Saladin (?) or the Count of Tripoli, in peaked hat seated. In centre the Master of the Temple or the Count of Tripoli in black mantle with white crosses on it speaks to messenger (or Saladin's son) in tunic with lance. Other Templars on *R*. [He is telling them to go out against Saladin's son.]

24. f. 243 *b*. (*a*) On *L*. a king (Richard) seated. On *R*. two horses loaded (with treasure) and two men go to *R*.

(*b*) The Master of the Temple and a woman on *L*. In centre a high chest on arched base, open and full of gold. On *R*. the king (Richard) and two other men.

25. f. 244 *b*. (*a*) Tents *R*. and *L*. On *L*. a group of soldiers round a woman (a Phoenician witch who was enchanting the army). On *R*. a king seated.

(*b*) *L*. the king in a tent. Soldiers: the woman bound back to a stake (they tried in vain to burn her). She is led to *R*. She is beheaded.

26. f. 245. (*a*) *L*. a Bishop (William of Tyre) at table, a kneeling servant offers him a cup (poison). On *R*. a seated man in peaked cap ('Eracles' the patriarch) speaks to a man in pink gown and cap (a doctor).

(*b*) On *L*. Eracles and a woman ('la patriarchesse') seated on a throne. On *R*. a city (Tyre) with two open doors and people looking at the couple.

27. f. 246. (*a*) A king (Saladin) crowned on *L*. Before him another king and a group of other men. On *R*. Saladin seated beheads Renaut de Lerac.

(*b*) Saladin sits between two cities (Acre and Nazareth), kneeling men give him the keys.

28. f. 248. (*a*) Jerusalem besieged by two troops.

(*b*) Saladin before a tent: guards by him. Soldiers on *R*. come to parley.

29. f. 250 *b*. (*a*) Jerusalem on *L*. A troop of soldiers go out of the gates.

(*b*) Saladin throned in the midst. Groups (of captives) walk to *R*. and *L*.

30. f. 252 *b*. The Pope seated on *L*. in peaked mitre: two cardinals in red by him: he is surprised. On *R*. an archbishop (of Tyre) in mitre and cope with long cross, attended by five men, tells him of the loss of the Holy Land.

31. f. 254. (*a*) Tripoli in the centre, a ship on *L*. Troops (of Saladin) on *R*.

(*b*) Saladin and another on richly caparisoned horses parley.

32. f. 256. Two kings with attendants meet (Richard and the King of France at Messina).

33. f. 258. Above, a castle (Jaffa) assaulted. In front, below, a line of soldiers with their backs to the castle. One in centre (Richard?) puts on his helmet.

34. f. 260 *b*. Two ships with red flags (containing Richard) sail to *L*. On the shore on *R*. Templars on horses say farewell.

35. f. 263. (*a*) The Sultan of Tripoli fallen from his horse: men about him: one in front blows horn and holds dogs in a leash.

(*b*) The Sultan of Damascus (?) with troop riding to *L*. towards Damascus.

36. f. 265 *b*. (*a*) The 'sires des Hacassiz' and the Count Henry meet on horseback, each with attendants.

(*b*) The same two with others on foot. On *R*. a city, and two men in white falling from a tower. Their master had called them and they leapt down sooner than keep him waiting.

37. f. 269. An Archbishop, a Bishop and two clerks before the Sultan of Babylon in peaked cap.

38. f. 271. Two ships on *L*., one on *R*. meeting. (An admiral in Egypt took ships of King Henry's.) There are fish in the water.

39. f. 273 *b*. (*a*) A crowned king in bed (Emperor of Constantinople): a man (Murtzuphlus) strangles him. A partition in centre, a man on *R*. surprised.

(*b*) Murtzuphlus crowned in the centre of a group. An inferior hand begins at this point.

40. f. 275. The Emperor Baldwin standing with a group in the gate of Constantinople.

41. f. 278 *b*. Soldiers take the Emperor and others to *L*. (They are imprisoned by the Sire de Duras.)

42. f. 281. The Pope seated on *L*., a kneeling messenger with lance gives him a sealed letter. On *R*. King John seated gives a letter to a messenger.

43. f. 284 *b*. Damietta besieged by a troop with scaling ladders.

44. f. 288. Two ships on the water sailing against Damietta (to break the bridge).

45. f. 292. (Second continuation.) Saracens armed enter the gates of Jerusalem.

46. f. 301 *b*. ('Book xxvii.') The Emperor Frederic crowned full face under trefoil arch.

47. f. 315 *b*. Two ships with blue flags sailing. St Louis setting out for the Crusade.

48. f. 319 *b*. A ship full of knights, a crossbow-man on the prow, approaches a city on *R*. St Louis going to 'la massore.'

49. f. 325. (*a*) A mêlée. St Louis in the midst. Corpses below.

(*b*) St Louis unarmed, prisoner in a crowd of soldiers. A city on *R*.

44. Liber Troianus.

Purchased from B. Quaritch, June 1895.

Vellum, 13 × 9, ff. 88, double columns of about 44 lines. Cent. xiv (1350). Italian hand.

Collation: a^8–l^8.

On the fly-leaf in a hand of c. 1870 is written:

Trojanus Liber (Le livre de la guerre de Troie).
Manusc. del siglo xiii.
Sumamente curioso é interesante.
V. Astorga, cuero 1870: c. Lefeb. (2,145 fr.).
El autor de esa obra es Guido de Columna ò Columpnis, fui natural de Messina en Sicilia y terminò su obra en 1287.

There is a recent medallion of stamped and coloured leather with a monogram of the letters E E A R D H I.

Two obliterated shields are in the border of f. 1.

There are many scribbles on the two blank leaves at the end:

(1) Anne dole*n*te qual tera o qual mare ormaj merczcuera (xiv).

(2) *rubr.* Queste . . penture so*no* 10078: *added* non tot sed centum et septuaginta due si recte numeraui (xiv, xv).

(3) Aue maria—benedicta tu (xvi).

(4) A Hebrew inscription.

(5) Sketch of a shield.

(6) Vostro son e ma non fu daltrui / echi me uole Fime domande auoy (xv).

(7) Anchora (twice).

(8) Za non me in amoray per tradimento
Za non me i*n* amoray per far follia
Anzi me i*n* amoray per mio contento
Per far in zogia star la vita mia
E questo amore me t*or*na in t*or*mento
In graue dolgia e gra*n* melcconia
Chio seruo apura fede per non fallire
E falsso voy tenuto el mio seruire (xv).

(9) Anno Christi • 1371 • de mense augusti propter magnam siccitatem fuit aperta tomba Sc̄ti antonini militis que est in uisceribus terre in claustro ecclesie Sc̄te Marie in cortina. et eadem ebdomada sequute sunt pluuie in ciuitate et episcopatu placentie. Et ita erat consuetudo dictam tombam aperiri quando ciuitas et episcopatus carebant pluuia congregato episcopo et clero et tandiu durabat pluuia quamdiu stabat aperta illa tomba.

Apparently, to judge by this inscription, the MS. was at Piacenza at the end of cent. xiv.

The pictures and decorations of the MS. are of a very high order of interest: the colours are extremely fresh and vivid. A certain amount of damage has been sustained by the flaking off of the thick pigments.

An additional point of importance is the survival of a good many directions to the artist in the Venetian dialect. These have existed throughout: they have however been generally erased, and those which remain have survived only by accident.

Contents:

Prologue . . . . . f. 1
Ut si cotidie uetera recentibus obruat—superest enim ut ad eius narracionis serie*m* accedamus 1
Text. In Regno thesalie de predictis.
Liber secundus noue Troie 12
Destructa igitur et euersa funditus.

Ends f. 86. Diomedes uero interfecit Regem antipum esterium et optometium.

Epitaphium hectoris (11 lines)

Troum protector danaum metus hic iacet hector.

Epitaphium Achillis (10 lines)

Pelides ego sum tetidis notissima proles.

Expl. liber excidii troie deo gratias. Amen.

The pictures are as follows:

1. f. 1 has a full border with two obliterated shields and an initial of a man in mail (three-quarter length) with scarlet tunic holding a shield inscribed E.

2. f. 2. King Peleus and five other figures seated in or before an open building, with dark red curtain, blue panelled ceiling, and gallery. On *R.* outside stands Jason by a tree, with broad hat on his back, listening to Peleus.

3. f. 3. City on the shore. Ship on *L.* with plank to the land. Two mailed men seated on shore, addressed by a servant who stands on a bridge leading from the city to the water, a blue fountain near the bridge.

This is Laomedon's messenger addressing Jason's party.

4. f. 4 *b*. A feast. Aeëtes, Medea, Jason, two others at table under architecture: a servant at each end. Two dogs in front.

5. f. 5 *b*. Medea and Jason seated in front of a bed covered with red quilt. They handle a figure of Cupid, winged.

6. f. 6. Medea and Jason in bed.

7. f. 6 *b*. Like no. 5, but Medea holds the Cupid and a gold ring. In front is an open chest with two vessels in it. Jason wears a broad hat.

8. f. 7. Aeëtes and three men stand by a palace on the shore. Medea's head seen at a window above. On *L.* Jason and another in mail put off in a boat. A ship and island further off.

9. Jason in mail with sword and shield, lettered IAXXON. Two bulls on *R.* breathing fire. Tree on *L.*

10. f. 7 *b*. Much rubbed. An island, a boat on the shore. *L.* Jason kills a black dragon with his sword, *R.* he ploughs with the two bulls.

11. A battle of cavalry. Jason fighting the "Spartoi," the offspring of the dragon's teeth.

12. f. 8. A rock in the sea. On it Jason stabbing a golden ram. A boat on *L.* with one man in it.

13. f. 8 *b*. On shore by a gateway King Peleus embraces Jason: four or five other men. Ship and boat on *L.*

14. f. 9. Jason and his fleet sail for Troy. The sails here and elsewhere are white with square black marks like musical notes.

15. The Greeks land before Troy. They have (as almost always) the letter G on their flags.

16. f. 9 *b*. Tents on the shore. Ships on *L.* City on *R.* A crowned king (Peleus) seated in a tent in the midst of five mailed men: consultation.

17. f. 10. An assault on Troy. The Trojans bear a lion on their shields and banners, sometimes *gules* on *or* sometimes *or* on *gules*. On *R.* two women with children on their shoulders.

18. f. 11. The Greeks retreat to their ships. Trumpets are blown.

19. Another assault. Women flee on *R.* carrying children in pointed caps.

f. 11 *b.* (Three pictures, occupying a column.) 20. Greeks carry sacks of spoil to their ships. In front one empties a bag of gold into a measure marked G. A man with a strike watches him, and another, seated, reads the amount on a scroll.

21. Peleus on horseback, another king, and Greeks go to their ships leading captive women.

22. Troy on *L.*, ships in full sail move to *R.*

Liber secundus noue Troie. f. 12

Destructa igitur et euersa funditus.

Partial border: obliterated gold shield.

23. f. 12. Initial. Two masons build a city: a king watches.

24. f. 12 *b.* King Priam surrounded by courtiers in a tent: his hands clasped in grief. A messenger with javelin comes from *R.* to announce the death of Laomedon. City on *R.*

25. f. 13. Troy, with three streams running out through arched openings in the walls. Two men on *L.* in pointed caps look at the city.

26. f. 14. Under architecture in the city of Troy, King Priam sits and addresses a group of Trojans. All the figures are half-length.

27. f. 14 *b.* A city. In it stands King Peleus; Antenor in pointed cap with one follower addresses him. Ship on *L.*

28. A similar scene. Antenor addresses King Castor.

29. f. 15. A similar scene. Nestor addresses Antenor, who has two followers.

29ª. f. 15 *b.* A similar scene.

30. A storm at sea. White rain falling. Antenor's ships with anchors lashed to their side; torn sails, etc.

31. f. 16. Like no. 26. Antenor before Priam in the city. Ships on *L.*

32. Also like no. 26. Priam addresses the Trojans. The figures, in a railed loggia, are nearly full length.

33. f. 16 *b.* A very similar scene. Priam is speaking to Hector and his other sons.

34. f. 17. Similar setting. Paris stands before Priam and addresses him. Priam seated on *L.*; the princes on *R.*

35. f. 17 *b.* The Judgment of Paris. *L.* Paris asleep under a tree: a white horse stands over him. *R.* Paris standing holds apple of gold and bow. On *R.* are the three goddesses, nude females.

36. f. 18. In a hall draped with red. Priam sits: five men in pointed caps seated on *R.* Deiphobus is one of them. In the margin: como de(ifobo?) • • / venga • • / priamo • / fica de la / del pal /

37. f. 18. Similar. Deiphobus stands and speaks to Priam.

38. f. 18 *b.* In a loggia with arcade in front. Black ground. Troilus speaks to Priam.

39. Under a green marble gateway Priam stands in the centre of a crowd. Below: como priamo • • / a fare •i• obro / coloquio ai suoi / e sta in pie.

He is addressing the citizens.

40. f. 19. Hall hung with green. Portheus addresses Priam.

41. f. 19 *b.* The city of Troy. Cassandra in green, bare-headed, stands in the gate, prophesying.

42. In a hall. Priam on *L.* throned among soldiers. Cassandra on *R.* before him (as in 41) with two women attending.

43. f. 20. Troy on *R*. Priam in the gate with others says farewell to a group of mailed men about to sail for Greece. Ships on *L*.

44. f. 20 *b*. On *R*. a temple: two open trefoil-arches. Under that on *R*. a nude idol on an altar with two candlesticks. This is the temple of Venus or Cytherea. In the *L*. arch is a group of men and women: Helen, crowned, in front. On *L*. outside, mailed men, one (Menelaus) with a crown on his helmet and two trumpeters. Ships on *L*.

45. f. 21 *b*. On *R*. the temple empty, with the (gold) idol on the altar. On *L*. Trojan boats with planks leading ashore. One has a red flag with T on it.

46. f. 22. The temple on *R*. Outside it men in broad hats slain by Trojans. Behind, Helen with attendants, among armed men. Ships on *L*.

47. f. 22 *b*. The temple in front on *R*. Behind it a castle, whence issue Greeks (G on shields) and fight Trojans (T on shields). Ships on *L*.

In margin (cut): (un)a montagna / ...quella fa / (un ca)stello e puo / ...de quello ese / ...nte armada / ...el templo da / ... e puo / ...quelli de quello / ...combate in li red / ...de quella al / ...osse.

48. Ships (one with Helen and Paris) sail to *L*. On *R*. shore with men shooting arrows.

49. Ships on *L*. Helen and soldiers descend a plank to the shore. On *R*. Tenedos. Trumpeters before it welcome Helen.

In margin: como ele/(na) smonta / ..quel caste/lo che no/me tenedo / ..planco lente / e puo fa como quelli / de quel caste/lo li uien / contra con / le trombe / ...ava melle.

50. f. 23. In a hall: Helen and two men seated. Paris on *R*. exhorts her not to weep.

In margin (painted over): como ellena sta in un / castello e ... / aluo d... / ... plāze ... / ... como ... / ... olla ...

51. f. 23 *b*. Across the page: on *L*. Helen crowned, in red; by her a woman bare-headed, and several Trojans in pointed hats, all on horseback, facing *R*. They are met by a group of men blowing trumpets before the city gate. One man holds Helen's bridle.

In the centre, the city: Cassandra stands in a gate, tearing her hair. On *R*. a priest in cope marries Paris (bearded) to Helen crowned in red. Priam and trumpeters on *L*. A temple with four images on the altar on *R*.

52. f. 24. Curtains and a throne in background. On *L*. a group in broad hats headed by Menelaus crowned, with hands to face. On *R*. Agamemnon and two kings head a similar group. Agamemnon speaks.

53. f. 24 *b*. A storm at sea: four ships, each with two men in it, tossed up and down. In the *R*. margin below is:

fa qua de soura ·iiij· naue / a (*erasure*) in mar e puo / far como el mar ondize / forte e como el tempesta / e pluoue e como el alb(e) / e li timoni se speza e como / una naue ua in su elaltre / in zo. e puo fa como li *grexi* / se in quelle naue et aydase / como li puo.

54 sqq. A series of portraits of the principal Greeks and Trojans: one or two figures in each picture on grounds alternately red and blue. Their names in white capitals on the ground.

54. f. 25. Ellenam. In green with gold and coloured border, crowned, holds an apple of gold. In margin: ... / de molto bella ... / tura con ·i· cell ... / morcelade / eco ... / iochi nogate ... / ē altra bole ... / fateze como li ... / auere zostuna ... / bella dona.

55. Agamemnon. Crowned, in armour, with pink surcoat. In margin: fa qua

agam(e)/non re auen/do longo e sal ... / e fa li el uolto / blancho amno ... / de lacte to ta e ... / como el se au ... / una spada.

56. f. 25 *b*. Menelao: in armour, drawing or sheathing sword.

57. Achilles: bare-headed, with mace.

58. Tantalo: not in armour, holds spray with flower or apple.

59. Aiax: hawk on hand.

60. Telamon: sword in hand.

61. f. 26. Vlixes: hanging sleeves, hands to waist.

62. Diomedes: with sceptre.

63. Dux Nestor: crown, mantle, white beard, sceptre.

64. Protesilaus: young, in peaked hat.
Neptolomus: bare-headed, bearded.

65. f. 26 *b*. Palamedes: red shield with P, spear; tree on *L*.

66. Polidario: mantle, hand out.

67. Machaon: feels his beard.

68. Brisaida: in red.

69. Dares Rex: cross, sceptre: tree on *L*.

70. f. 27. Rex Priamus: old, bearded, crown and sceptre, mantle lined with fur.

71. Hector: rests sheathed sword on the ground.

72. DEIFEBO ET ELLENO: conversing.

73. Troilo: young, in short cloak.

74. f. 27 *b*. Paris: bow and arrow.

75. Eneas: low pointed cap.

76. Antenor: high pointed cap.

77. Polidamas.

78. Rex Menon: crown, golden ball, fur-lined cloak.

79. f. 28. AECVBA: crown, hanging sleeves, fur-lined, golden ball.

80. Andromaca: bare-headed, hanging sleeves, fur-lined.

81. Chasiandra: as no. 80.

82. Polisena: as 79, but bare-headed.

83. f. 29. Agamemnon takes counsel: like no. 16. Ships on *L*. with men in them.

84. f. 29 *b*. A small island (Delos) with temple. On *L*. of it a red pillar with nude gold idol on it. On each side a bare-headed king kneels, and behind each are two men in broad hats. A ship on either side.

85. f. 31. Temple on island: ship on *L*. In the temple (which is like that in 84) on *L*. three men; one takes the hand of Calchas, old and bearded, on *R*.

86. In a building, Agamemnon and others seated. Calchas on *R*. Ship outside on *R*. Calchas joins the Greeks.

87. f. 31 *b*. In a tent a similar group with Calchas. Other tents. Ships on *L*. Building on *R*.

88. f. 32. A domed temple with nude gold image (of Diana) on altar. Agamemnon adores. Soldiers with shields inscribed with G. Ships with men on *L*. with sails furled.

89. Four ships sail to *R*.

90. Assault on Sarabona. Trojans have lions on their shields. City on *R*. Ships on *L*.

91. f. 32 *b*. Shore with ruined city (Sarabona) and trees cut down. Ships sail away on *L*. G on their flags.

92. Assault on Tenedos. Scaling ladder and archers. Ships on *L.*

93. f. 33. Council in tent. Flag with G on it. Tree on each side.

94. A similar scene. Figures in tent standing. Ruined city on *R.* Ships on *L.*

95. f. 34. Tent on *R.* with seated figures. Diomede and Ulysses (as ambassadors) in broad hats, bearing branches, ride to *L.* Ships.

96. *L.* a building in which are Priam and Trojans. A tree (it was of gold and silver) in front. The ambassadors approach from *R.* A man holds their horses.

97. f. 34 *b.* In the building Priam stands. Two Trojans unsheath and brandish their swords. The ambassadors on *R.*

98. f. 35. Priam and Trojans in building. The ambassadors ride off to *R.*

99. Horses on *L.* held by a man. Ambassadors approach tent in which Agamemnon and Greeks are seated. City on *R.*

100. f. 35 *b.* Agamemnon and Greeks stand in tent: one on *R.* has a monkey on his shoulder. Trees on *R.* and *L.* Ships on *L.*

101. A battle before Messana. Shields inscribed with T and G.

102. f. 36. King 'Teutra' (Teuthras) in bed. A man stands over him with a fan. Achilles and 'Telafus' (Telephus) sit on the bedside.

103. f. 36 *b.* In a domed building the tomb of Teutra with white effigy of him. A lamp hangs above.

104. King Telafus seated receives a scroll inscribed with sham lettering. Four horsemen in broad hats. (They do homage.)

105. f. 37. Ships on *L.* On shore Achilles and two others received by Agamemnon and others in front of tents.

106. f. 37 *b.* A ruined city: a king stands in it. Ships and men on *L.* with furled sails. (Arrival of Palamedes at Tenedos?)

107. f. 38. Tents on shore. In one Agamemnon and another rebuked by Diomede.

108. f. 38 *b.* The ships sail to *R.* Troy on the shore.

109, 110, 111, 112, 113, 114, all represent assaults and engagements before Troy. They can hardly be distinguished in a description.

115. f. 41. *Initial.* (Exclusis itaque tenebris.) Half length of man with bow.

116. Towered and walled enclosure: a man in one tower: rivers run out through arches in the wall. Hector on a horse caparisoned in yellow with red lions saluted by Troilus who is about to ride out with a troop of horse, similarly caparisoned.

117. f. 42. Two arches: in the *L.* stand Priam and others: Hector (as in 116) with a troop, addresses him.

118. Hector with vizor down, and his troop, ride out of the gate: women look over the walls. Trees on *R.*

119. f. 42 *b.* Assault of the cavalry troops. Patroclus (P for crest) attacked by Hector (E for crest).

120. f. 43. Another similar battle: the ground is scarlet, and there are corpses on it.

121. f. 43 *b.* A similar picture: in the margin below are two lines of inscription: fa qua de soura como li gerexi combato con li troiani e como •j• re con vna / lanza neazo..na contra vn altro re e puo fa como li altri se fiere.....

122. f. 44 *b.* The Greeks drive the Trojans in at the city gate. Hector on foot in front protects their retreat. Below: fa qua de soura troia e fa como li griexi combate con li troiani de fuora e como molti e cazudi morti per terra • puo fa como li troiani a cauallo coco entro per la porta de troia e fa como li griexi li viene drit con le spade nude puo fa hector a pe con vna spada in man e como el combate con li griexi.

123. f. 45 *b*. An engagement of cavalry: flight of arrows in the air: a knight falls wounded in the head.

124. f. 46. The Trojans sally out, a Greek horseman flees: a tent attacked: Greeks fly to their ships.

125. f. 46 *b*. Priam seated on *L*. surrounded by Trojans: two Greeks in broad hats enter on *R*. A man holds their horses. (They apply for a truce of two months.)

126. f. 47. The tomb of Protesilaüs. He lies in armour on a sarcophagus supported by four pillars, under architecture: a gold lamp hangs above: on *L*. are Agamemnon and another: on *R*. a woman tearing her hair (Laodamia).

127. f. 47 *b*. Cavalry engagement: trumpeters, city on *R*.

128. f. 48. Sally of the Trojans: Greeks in flight.

129. Another battle, with many corpses.

130. f. 49. Similar to 128: below in margin is:

(fa qua) de soura como li griexi scompa ali suoi pauioni e como li troiani li corre drit sitando quelli e con le spade quelle el ci dande e fa molti e griexi e troiani morti e sup*er* li caualli e cazudi p*er* terra • puo fa.....

There are corpses on the ground and one horseman falling.

131. A loggia with five arches. Priam within, and courtiers before him.

Below: fa qua de soura troia como le re priamo xe in lo suo palazo in una gra*n* sala molto bella li xa una charuga con una gra*n* barba e con un zio in man e fa como lo renga e fa sui baroni che lo sta per mezo alii sertadi e fali con le grande barbe.

They are however not all bearded.

132. f. 50. A battle: corpses on the ground: a king's hand (Cedius) is cut off.

Below: fa qua de soura hector a cauallo ben armado e como lo ataiado la man ad •j• re che li xe per mezo • e fa che in la man taiada sia • una spada e fa chel paxa el sangue • puo fa como driodo le spade de hector en zo caualo / de la ce*n*tura in zo / e como lo a el /...o rosso co fugo. The king has a scarlet surcoat.

133. f. 50 *b*. A battle by the Greek tents. On *R*. is a dead centaur with broad hat and bow: also Hector and Achilles on their backs.

On *L*. Greeks on horses in steel hats lead Antenor on a horse with hands bound, to a tent.

Below: fa qua de soura li pauioni di griexi su per lo lido e como la da p*ro*no xe cazudo morto lo sagitario che xe mezo omo e mezo caualo e fa che lo tegna •j• archo in man • puo fa como hector et achiles sea gitadi tuti do da caualo per li gran colpi de le lance • puo fa como li griexi mena ali sui pauioni Antenor prexo e puo fa alcuni altri che combate melo che ta puo.

134. A feast: Priam and four men at table under arches, servant on *L*., two men on *R*., two dogs in front, one with bone, the other a white dog with black spots.

Below, an inscription (one line left): fa qua de soura como lo re de troia xe in lo suo bel palazo e como lo dissna.

135. f. 51. Tents. In the foremost are two groups of men in tunics talking, outside two Trojans hold horses.

Below: fa qua de soura como hector da de sparte xe soto li pauioni di griexi a pe e desarmado con alguni / di sui troiani e como e como (*sic*) achiles xe soto li diti pauioni e parla con hector e sa / che zascun de lor feza qualche atto con le man si chel para che fauella • e fali con li / uolti cororoxi • e con li caualli lena (?) e con le barbe ali (?) grisasati (?) e puo fa como de fuor dali..... The last line is cut.

136. f. 52. A room with a bed. Troilus embraces Briseis.

Below: fa qua de soura como Troylo e Briseida xe in una bella camera in troia • puo fa como la xe cazuda quasi strangusada in brazo de troilo • e fa chel para che la abia el uolto tuto da lagreme • puo fa como troilo la baxa rilazando la...(rest cut off).

137. *L.* Briseis on horseback escorted by Greeks in broad hats with feathers, to tents. *R.* Trojans ride back to city on *R.*, one looks back.

In margin, cut: fa qua como (bri)|seida xe a ca(ualo) | in compagnia d(e al)|guni griex(i) ... | ba ua uerso (li pa)|uioni di gri(exi) | xe la da pri... | puo fa da..... | di Troiani ... | ua uerso tro(ia) | c fa che li p... | che li uegna... | pauioni di gr(iexi) | e fa che li ... | •j• puocho d.. | e fa tute quelli... | ue in cauali... | la che soto l(i pauio)|ni di griexi ..... | alguni grie(xi) ..... |.

138. f. 52 *b*. *L.* Tents: in one Calchas (?) addresses Briseis: outside on *R.* he greets her: two men hold the horses.

139. f. 53. A battle: Hector on foot kills a Greek.

140. f. 55 *b*. A battle: Achilles pierces Hector through the heart with a lance.

141. f. 56. An arched and domed apsidal building. In the centre, supported on the shoulders of four white angels holding candles, is a huge block of crimson and white marble: on this is a throne on which is seated the body of Hector, sword in hand, point upwards. In the dome over his head is a gold vase out of which a liquid pours over his head. This is a vase of precious balsam which prevented his body from corrupting. On *L.* Priam tearing his beard, and a crowd of Trojans: on *R.* women, some prostrate, some lamenting.

142. f. 56 *b*. Tents: Agamemnon standing in one tent addresses a group of Greeks: on *L.* horses feeding out of mangers: a rack above with fodder.

143. f. 57. Agamemnon seated in tent addresses a group of men outside, a youth with hawk on hand, and armed men.

144. f. 57 *b*. A battle: sally of Trojans headed by Priam, who pierces a horseman with a lance.

145. f. 58. Hector's tomb, as in 141. On *L.* Greeks: on *R.* Hecuba crowned, and two women.

146. f. 59. On *L.* tent. Achilles reclining: an attendant at his head. Two horsemen (his messengers to Hecuba) in the tent.

On *R.* the city gate. Horses outside: within, the messengers speak to Hecuba.

147. f. 59 *b*. Tents. A group of Greeks seated in one: Achilles outside in hat and feather, addresses them. City on *R.*

Below, inscription cut: (fa qua) de soura li pauioni di griexi puoto la*n*gi | ...(tr)|oia e como soto quelle pauioni xe molti | ... doxi asentadi e como achilles cum | ...

148. f. 60 *b*. Sally of the Trojans: Greeks on horse and foot retreat to their tents.

149. Battle on the shore: Trojans set fire to Greek ships in the sea. Below (inner edge, partly obscured): fa qua de soura | (como) | li troiani acazo... | fuogo in le naue (di) | griexi e como.. | arde e fa gran (fuogo) | puo fa como (li) | troiani combate (con li) | griexi a p*rono* (li) | pauioni e fa | molti griexi ca(zudi) | morti per terra.

150. f. 61 *b*. Tents. Achilles seated on a cushion: Greeks stand and speak to him.

Below: fa qua como li | griexi con le suo farg... | xe soto •j• pauione | e venga in pie con | achilles che xe sen|tado soto dessi • e | como el par che | achilles corozado | li responda.

151. f. 62 *b*. A battle. Diomede dead is carried on a shield to tents on *L.*

152. f. 64. A battle: the Greeks slain at their tents: Trojan cavalry on *R.*

153. f. 64 *b*. An engagement of cavalry: the headless corpse of Troilus dragged at the heels of Achilles' horse.

154. f. 66. A temple: two red altars, on each a short blue column supporting a gold idol: two candlesticks. In front, Achilles and Archilogus with scimitars are slain by Paris and other Trojans in peaked hats.

155. f. 66 *b*. Cavalry battle: Ajax, who has an arrow in his side, cleaves the head of Paris (bearded) with his sword.

156. f. 67 *b*. Battle of the Greeks and Amazons. The latter on *R*. Penthesilea in mail with crown and long hair, the others in steel hats with long hair. Their shields and flags are black painted with busts of women. Penthesilea wounds Diomede with a lance.

157. f. 68 *b*. Another battle like the last. Pyrrhus cuts off Penthesilea's left arm with a sword.

158. f. 69 *b*. In an arched loggia over the moat, Priam sits with hand to head. Antenor speaks: Eneas, and others before him, also dejected.

159. f. 70 *b*. In a building Priam and courtiers seated on *L*. Soldiers before him, two of whom speak.

160. Tents: Agamemnon and others seated in one: Antenor speaks to them. Troy on *R*.: Trojans on the wall hold branches.

161. f. 71 *b*. A tent: Ulixes and Diomede consult with Antenor: other men outside waiting: city on *R*.

162. f. 72 *b*. Building with trefoil arch: gold lamp hanging in it. A huge brown altar surrounded by eight spiral candles, on it a victim which an eagle is seizing. In front six Trojans kneel in terror.

163. f. 73 *b*. On *L*. shore; men carry sacks over gangways to the ships. On shore, three men in white face *R*. and watch the Horse (it is of gold on a wooden four-wheeled platform) being dragged into the city gate by a crowd of men.

164. (joins on). The Greek ships sail to *L*.: on shore Trojans in the gate, and by the walls, watch them.

165. f. 74. A Greek emerges head first from the belly of the Horse: a crowd of his companions are already out. On *R*. Greeks slay three people in a bed.

166. In a temple with altar and gold idol Pyrrhus wounds kneeling Priam in the neck: two other Greeks watch.

167. f. 74 *b*. On *L*. two men carry chest and bag down rocks: burning buildings in front. On *R*. Greeks set fire to buildings.

168. f. 75 *b*. In a building with flat ceiling in square panels Pyrrhus in centre beheads kneeling Polyxena. Her head falls into the marble sarcophagus where Achilles lies in full armour. The lid is propped up. On *L*. three Greek youths weep: on *R*. Hecuba rends her clothes.

169. f. 76 *b*. Greek ships sail to *L*.: city on *R*.

170. f. 77. Antenor and three companions on an island point at a city.

171. f. 77 *b*. A storm, masts breaking, sails torn: submerged men and ships are cleverly rendered.

172. f. 78 *b*. The Greek ships passing under a high rock: five men (Nauplius, etc.) cast stones on them. Dead bodies are seen in the water.

173. f. 79. Aegisthus with sword cuts the throat of Agamemnon in bed, who stretches out his arm.

174. f. 81. In an arched building Orestes crowned stands up from his throne and

cuts off the head of Elieomestra (Clytemnestra), who stands bound before him. Armed men on *R.*

175. Orestes points to Aegisthus, who lies in white shirt bound on a sledge drawn by a horse. On *R.* is a gibbet (two rough forks of wood and a cross beam with ladder). A man in brown with close peaked hood stands on the shoulders of a struggling criminal bound and blindfold, in white shirt. Two others hang on the gibbet. Soldiers on *L.*

176. f. 83 *b*. On an island, before a building between thick bushes Peleus crowned embraces Pyrrhus. Ships on *L.*

45. Boethius in French.

Purchased from a member of the Didot family, Oct. 1895.

Vellum, $9\frac{3}{8} \times 6\frac{7}{8}$, ff. 158, 21 lines to a page (text and gloss, written continuously). Cent. xv (1480).

Binding, purple velvet, with silvered and patterned end-papers.

Collation: a^8–u^8 (wants 7, 8 blank).

Contents:

Boethius de Consolatione Philosophiae libri V.: in the French version of Jehan de Meung.

Inc.: Ci commence le prologue ou proheme du liure de Boece de consolacõn • lequel maistre Jehan de meum translata de latin en francois • si comme il se contient cy apres en auant • et lenuoya au Roy Philippe le quart [en 1310].

A ta Royal mageste tres noble prince par la grace de dieu Roy de france philippe le quart Je Jehan de meum.

The Prologue ends on f. 4 *b*: et a cslue les biens pardurables qui nous adrecent et enfourment a la vraye beneurte.

(Text.) Icilz Boeces ama le commun proufit *Glose*. Note ci selon la glose du liure en latin que cist Boeces fu tresnoble Romain bon chrestien et vray catholique etc.

Ends f. 158. O mortelz quant vous faites voz eumres deuant les yeulx de cellui iuge qui tout voit.

There are five paintings in the book, of excellent work.

1. f. 1. A view, probably in Paris, showing the interiors of two buildings *R.* and *L.* separated by a street leading to a bridge which may be the Pont-au-Change. The building on *L.* is very probably the old Palais de Justice.

It has a rich doorway with gold tracery at the top, surmounted by the shield of France supported by two gold lions. Within is seen the King beardless in ermined mantle with crown and sceptre, seated on a canopied throne draped with arras of blue, with gold fleurs-de-lys. Before him stand six councillors, three on either side. In a porch on *R.* are two men with maces, and a white hound runs up the steps. In the street is a horse saddled and bridled.

The building on *R.* has a gable with a medallion of a figure on horseback, possibly St Martin. Above this medallion is the letter M and on either side of it an N. The interior is draped in red arras with small gold flowers. The translator is seen seated at a desk with open book and hand to face. He wears a red mantle with fur tippet, and a black cap. On the further (*L.*) side of the desk stands a lady (Philosophy) in white with gold crown and neck-lace and white veil. Her hands rest on the book and desk. In an opening in the hangings behind, on *L.* is seen a woman in blue, and, further off, two men.

This is an exquisite painting. The page is bordered in rather ordinary style.

2. f. 31 *b*. Lib. II. (This and the following pictures are not by the artist of no. 1. They are extremely good, but not *so* good.) A landscape with rocks, river, buildings, and starry sky: on *L.* in front, Boethius in blue hat and red gown sits sleeping, hand to face, in a great gilt chair, over him stands Philosophy, a lady in peaked head-dress: a label above her head '*Philosophie.*' She holds a short stick, and a scroll '*se iay bien entendu*' (which are the opening words of her first speech in this book).

The *R.* of the picture is occupied by a large wheel of Fortune, a double wheel of wood on a wooden framework. On it are four crowned figures. The one on *L.* ascending has a scroll '*Je regneray*': at top one sits with sceptre, royal mantle and scroll '*Je regne.*' On *R.* one in blue, horizontal, has a scroll '*Je suis sans regne*' and at the bottom is one, head downwards, his crown falling off, with scroll '*Jay regne.*' On *L.* Fortune, a lady in blue, bareheaded, stands looking at them: behind her is a scroll.

O tu homme pourquoy te pla(ins).

3. f. 59. Lib. III. A building with courtyard paved in green and black. On *L.* stands *Boece* in red over blue, gypcière at girdle, loose gold cap, scroll '*O souuerain confort.*' *Philosophie*, in peaked head-dress and blue robe, talks to him.

The *R.* part of the picture is occupied with the Seven Arts personified as women, in two rows. Behind on *L.* (1) *Rethorique* with arms crossed, (2) *Gramaire*, with pen and book, (3) *Astronomie*, old, with book, pointing up to the sun and crescent moon (now black). In front on *L.* (4) *Geometrie*, kneeling with balances, (5) *Aritmetique*, kneeling by table with gold counters on it, (6) *Logique*, kneeling with scroll *ergo ergo*, (7) *Musique* kneeling with open book. Three of them have heart-shaped head-dresses.

4. f. 98. Lib. IV. A columned hall with blue vaulting: in front is a gold column with spiral ornament and a gold statuette on the top, of a turbaned man. In the centre sits *Boece* on an arrased throne, in blue cap turned up with gold, ermined red mantle and blue robe. He holds two scrolls (1) *Quant sapience:* (2) *O guieresse de vraye lumiere:* being the opening words of the two first sentences in this book. On *L.* kneels *Philosophie* as in no. 5. On *R.* of the column stands a group of eight men, evidently philosophers, all beardless and bareheaded save one who has a staff and may be meant for Diogenes. This is the second best picture in the book.

5. f. 134. Lib. V. A landscape with rocks, estuary of a river, and buildings. Trees on *R.*, a white rabbit among them, and among the rocks a badger (?). In centre on *L.* kneels *Philosophie* pointing up, with scroll *Je me haste de rendre*, being the beginning of her first speech. *Boece* on *R.* stands looking up with scroll *Or te pri philosophie*, words which occur near the beginning of the book.

Above in a half-circle composed of blue, white, and red angels is seen God throned on an arrased seat of red and gold, in purple mantle and imperial crown with sceptre and orb: on a yellow background.

46. Aristotelis et aliorum Tractatus.

Purchased from Morgand, Paris, Oct. 1891.

Vellum, $10\frac{7}{8} \times 7\frac{1}{2}$, ff. 64, 31 lines to a page. Cent. xv (1450?), in a round Italian hand, very good.

Binding, black leather over boards, stamped with elaborate cable-patterns, Venetian (?), and gold dots.

On the first and last leaves and on f. 38 is the stamp

DI CASA MINUTOLI TEGRIMI.

Collation: a^8–h^8 (8 stuck to cover).

Contents:

1. Prologue by Philippus Clericus to Guido de Valentia, Bishop of Tripoli . . . . . f. i
   Domino suo excellentissimo et in cultu christiane religionis strenuissimo
   —ad eterna beatitudinis gaudia feliciter peruenire.
   Capitula ii
   De prologo cuiusdam Doctoris in consideratione Aristotilis . 1
   Deus omnipotens custodiat regem nostrum
   —suo imperio quam alie nationes.
   De prologo Iohannis qui transtulit hunc librum 2
   Johannes qui transtulit librum istum filius Perticii
   —ad regis Alexandri petitionem sub hac forma.
   [De] Secretis secretorum Aristotilis liber primus incipit ad Alexandrum Macedonem . . . . . 2 *b*
   O filii gloriosissime.
   Liber ii. De Horis legendi in Astronomia . . . . . 14 *b*
   Liber iii. Not marked.
   Liber iv. Not marked.
   Liber v. De scribis et scriptoribus et secretariis 43
   Liber vi. De nuptiis et informationibus ipsorum . . . . 43 *b*
   Liber vii. De hiis que superintendunt subditorum 44
   Liber viii. De dispositione ductoris sui et de electione bellatorum et procerum et inferiorum 45
   Liber ix. De regimine et sorte bellatorum et forma aggrediendi bellum et provocationis eorundem 46
   Liber x. Et sermo de phisonomia et viribus hominis . . 48
   Ends with a list of the influences of the planets and signs, followed by a list of eatables and their effects.
   Ends: Persica sunt frigida et humida in secundo gradu fleuma generant.
   Finis laus deo pax uiuis et requiem defunctis (f. 59).

2. Orationes e Greco in Latinum traducte per Leonardum Aretinum . . . . . f. 59 *b*

(*a*) Eschinis oratio.

Reminiscor Athenienses Alexandrum hac in nostra urbe —si nos obsequentes sibi supplicesque inuenerit (12 lines).

(*b*) Demadis oratio . . . . . 59 *b*

Admirans uehementer admiror athenienses —consiliis uacuam facilius diripiat.

(*c*) Demosthenis oratio 60

Apud uos in questione uerti uideor uidere utrum sint aduersus alexandrum arma sumenda —ne similes simus thebanis.

(*d*) Oratio Demadis ad Alexandrum . . . . . 60 *b*

Nichil habet rex Alexander uel fortuna tua maius —nec ulla inquam etas de tua gloria obticescet nec obliuionis caliginem.

Finis (61 *b*).

There are some marginal notes: a few in Italian. In the text 'ch' is common for 'c'.

The translation seems to be the 'antiqua', as opposed to that in Frater Adam's MS. (no. 47).

The decoration of the book consists of borders and initials. The borders are of a very beautiful kind, the groundwork being usually trees—pomegranates and the like—in grisaille, with gold dots, and some admixture of blue and green and pink: birds and monsters occur among the foliage.

1. f. 1. Border of pinks, etc. At the bottom two nimbed angels hold a wreath, in which, on a blue ground, is a blank space for a shield.

Initial. Aristotle (or the prologizer) bearded, in grey hood and cloak over blue robe, seated with pen and knife at a desk: in an arched recess on *R.* a pile of books. On *L.* behind the writer a curtain on a rod.

2. f. 2. Border of pomegranates with dragon, owl, and two other birds.

Initial gold, with white branch-work on red, blue and green.

3. f. 2 *b*. Border of conventional plants: at top a bust of an old man reading a scroll: on *L.* a stag's head: at bottom, half an eagle, both very fine.

Initial as no. 2.

4. f. 14 *b*. Border of conventional foliage. On *L.* a genius: at bottom a human-headed bird in a vase.

Initial *ut supra*.

5. f. 43. Border with birds, a heron and another.

Bust with scroll in the initial.

6. f. 43 *b*. Border with stag and dragon.

7. f. 44. Border with genius blowing horn, birds, and dragon.

8. f. 45. Border with genius and long trumpet, birds, and monster. Initial with clown.
9. f. 46. Border with winged mermaid and parrot and dog.
10. f. 48. Border with owl, stork, and monsters.

47. Aristoteles De Regimine Dominiorum siue Secreta Secretorum, etc.

Belonged formerly to J. B. Yates, Esq.

Vellum, $10\frac{5}{8} \times 7$, ff. 83, 28 lines to a page. Cent. xv (1484–92).

Binding, green morocco over boards, with blind tooling.

In a pure Roman hand with marginal analysis in red. Written and illuminated by Frater Adam de Montaldo, an Augustinian monk of Genoa.

Collation: a^2 (wants 1), b^8–l^8, m^2.

Contents:

Dedication by Frater Adam to Lodovico Sforza . . . . . f. 1
Ad Illustrissimum principem Lodovicum sfor(tiam) prefatio f. Adae.
Eo tempore in quo putabam.
This preface was originally addressed to Pope Innocent VIII.: there are plain indications that the name of the recipient has been changed throughout.
19 lines, ending Valeat tua culmina
FOELICITER.

Preface by the same to the same . . . . . 1 *b*
F. A. de Montaldo ianuensis augustiniani inopis Aristotelis ad alexandrum de regimine dominiorum ad Illustrissimum principem Lodouicum Sfortiam clementissimum PREFATIO.
Dum superioribus iamiam annis
—cupiam fideliter inseruire
Valeat tua sublimitas
Explicit Prefatio.

1. MAGNI ARISTOTELIS AD ALEXANDRUM DE REGIMINE DOMINII . 2
Fili Alexander gloriose.

This is a totally different version to that contained in the other MS.: so far as I can see it is a more modern one, and arranged in a very different manner.

Liber II. Fili Regi. Quantum ad se primum conuenit. . . . 6
De nonnullis secretis rerum naturalium uide 12
Quanuis de qualitatibus.
De Iustitia et eius operatione et gratia . . . . . 16 *b*
Ends 34 *b*. sicut philomon fecit
Primus tractatus expl. secundus incipit feliciter.

2. Ad Alexandrum Aristoteles instructio mirabilissima . . f. 35
Alexandro Aristoteles. Cum humanum corpus.
Ends on f. 53 *b*.
Omnium principatuum orbis imperium uendicabis.
Vale. Feliciter.

3. Cum Alexander orbis teneret imperium sese deum appellari fecit ex quo Iudeorum sapientes conabantur a tali opinione mouere unusque eorum ita ei scripsit 54
Epistola Archedei Iudei ad Alexandrum de cognitione ueri dei.
Summo principum omnium Regi Alexandro philippi macedonum regis Marchedeus omnium iudeorum minimus seruitutem.
Diu est quod intra arcanum.
Ends 57 *b*. Quod si feceris poteris dicere alexandrum regum et principum omnium hominem esse feliciorem. Vale.

4. F. Ade de Montaldo Ianuensis serui Iesu Christi diuinitus prolata iudicia siue premonita ad (*erasure*): INNOCENTIVM OCTAVVM 58
The initial is defaced.
These *Iudicia* are not astrological predictions, but stories of premonitions of Brother Adam, relating to deaths, births, plagues, earthquakes, etc. A list of the chapters is given below.
Prologues. Quoniam non sum nescius diuina est uoluntas: aut sum deceptus, ut ubicumque est
—dum oportuit increditam tradidit potestatem.
The first section is
Iudicium uerum contra Regem Alfonsum.
The last
Contra incredulam mulierem
—omnibus stupentibus restituit sanitati.

5. F. Ade eiusdem quedam alia summatim posita iudicia . . 76
Quid velem princeps clementissime
—utrobique factum satis fuisse omnino perspectum est.
Then in a smaller hand,
Et inanes profecto et uane prorsus fuere operationes mee mihi.

This is a very curious matter. The Preface to which the words are attached gives a summary account of a great many of Adam's predictions. The last that is narrated is his prophecy of Innocent VIII.'s election to the Papacy. Of this he says (f. 77 *b*, 78):

"When all the College of Cardinals was in conclave to elect a Pope, I said to every one who asked me 'My Lord of Molfetta will be elected.' Rumours spread from time to time among the people that one and another had been chosen—not the man of my choice. And now the Feast of St Augustine (Adam was an Augustinian friar) was dawning, and I turned my eyes on him (Augustine) and cried in anguish 'Ah, St Augustine! am I to be deceived in my hopes on your own feast day? I cannot believe but that you will hear me to-day and help my Lord of Molfetta. I cannot, I say, believe otherwise.' The day slipped away and evening came on. 'Augustine,' I said, 'I

shall really be angry with you if you do not obtain Molfetta's election. I shall be put to shame and, as I say, I shall be annoyed with you.' The same night at midnight I heard that he had been chosen and my bitterness of heart was turned to joy. And I thought to myself 'John Baptist is his name (Innocent's name was John Baptist Cibo), and to-morrow is St John Baptist's day. So John Baptist and Augustine have managed his election between them, overcome by the numberless prayers and importunities of poor brother Adam.'"

Adam, as we see by his subsequent appeal to Innocent (f. 82), thought these exertions constituted a claim on the Pope. But the added line shows that he was disappointed. He adds after the lapse of some time, no doubt:

"And all my trouble has proved absolutely vain and of none effect to me."

The presence of this note (and one or two other marginal additions) seems to me to show that the MS. is Adam's own autograph meant for presentation to Innocent VIII.

Eight Iudicia follow.

(1) Mors Angeli Zacharie . . . . . f. 78 *b*

(8) Liberatio Fratris Ade a quartana in fide Jesu Christi —secutum est fidem meam diuinum munus infallibilis sanitatis.

6. Ad Innocentium papam reductio memorie super gratia ante papatum de quo Fr. Adam prenuntiaram mihi promissam nunc suppliciter impetrandam 82

Gloriosissime pastor. Consueuerunt antiquorum uirorum.

Adam had predicted the papacy for Innocent, and now asks him to provide for his old age.

Ends: cunctorum in memoriam hominum notiorem, 83; 83 *b* is blank.

The author of these last tracts, Adam de Montaldo, who flourished about 1480, is known as the writer of a panegyric of the Doria family, printed by Muratori in his *Thesaurus Rerum Italicarum* (tom. xxiii); and also of a poem in heroic verse on the Passion, of which a MS. existed or exists at Leipsic. See Fabricius, *Bibliotheca Latina* s. vv. *Adam* and *Montaldus*. In his *Judicia* in this MS. he appears as a twaddling old man—a writer of very odd Latin.

The MS. before us is decorated with a number of historiated initials, some borders, and some marginal pictures, in a very fair style, though not of the first class.

They are as follows:

1. f. 1 *b* (Second Preface). *Initial.* A cowled monk in black, face *L.*, writing at a desk. Sky seen through a window on *R.*

2. f. 2. *Initial.* Aristotle, bearded, in blue, kneels and presents his book, open, to Alexander, a crowned king on canopied throne on *L.* Alexander seems to be beardless.

In the lower border are two genii in a landscape with trees supporting a wreathed

medallion with the arms of Innocent VIII. (Gio. Batt. Cibo of Genoa), surmounted by a tiara.

3. f. 3. *Lib. I. De officio Regis.* A crowned bearded king in armour with red mantle.

4. f. 6. *Lib. II.* A throned king with sceptre.

5. f. 12. *De nonnullis secretis.* Philosopher in red, half-length, pointing up to stars in the sky.

6. f. 16 *b*. *De Iustitia, etc.* Justice, half-length, with sword and scales.

7. f. 18 *b*. *Mirabilis similitudo. Mundus est hortus.* Landscape with rocks and trees.

8. f. 19. *De temporum diuerso ordine.* A flower, blue and red on gold ground.

9. f. 20. *De cognitione anime.* Bust of a man, his soul, a small nude figure, emerges from his mouth.

10. f. 21. *De creatione hominis a deo, etc.* God stands over a nude figure lying on a bank on *R*.

11. f. 22 *b*. Decorative.

12. f. 27. *Quid oportet regem facere.* Bust of a bearded king.

13. f. 27 *b*. *Quod thesaurus regum est amor subditorum.* Three heaps of coin, gold, silver, and bronze, on red ground.

14. f. 28. *Contra infidelitatem rectorum.* A black bird (? eagle), face *L*.

15. f. 29. *De officio regis in bello.* A griffin, face *L*.

16. f. 31 *b*. *De cognitione suimet.* Bust of a man, with finger to mouth.

17. f. 32. *De cognitione complexionum.* Bust of a youth, pale.

18. f. 35. *Aristotelis instructio.* Aristotle beardless, in red cap and robe, writes at desk, face *L*.

19. f. 37 *b*. *De qualitate et natura et complexione hominis.* Nude boy between trees.

20. f. 38 *b*. *De corporis complexione.* Nude boy with folded arms seated on square block: trees behind.

21. f. 40. *De frumento, etc.* Corn growing.

22. f. 41 *b*. *De ordeo.* Barley growing.

23. f. 42. *De natura millii.* Two flowering plants (of millet).

24. *De panico.* A plant of panicum (a sort of millet).

25. *De fabis.* Three bean-plants.

26. f. 42 *b*. *De qualitate cicerorum.* Chick-peas growing.

27. f. 43. *De lentibus.* Lentil-plants.

28. *De robellarum natura.* Plants of pulse.

29. *De rapis.* A turnip.

30. f. 43 *b*. *De ceparum qualitate.* An onion.

31. *De aliis.* A root of garlic.

32. f. 44. *De porris.* A leek.

33. *De caulibus.* A cabbage.

34. *De petrosillo.* A parsley-plant.

35. f. 44 *b*. *De lactuce natura.* A lettuce.

36. *De portulaca.* A plant of purslain.

37. *De malva.* A mallow-plant.

38. f. 45 *b*. Nasturtium.

39. A fig-tree.

40. A fungus growing.

41—46. ff. 46 and 46 *b*. Six initials, each representing a tree, viz.: plum, pear, peach, quince, apple, pomegranate; only very slightly differentiated.

47. A dried pomegranate.

48. A medlar-tree (Nespulus = Mespilus).

49. f. 47. A walnut-tree.

50. A hazel.

51. An almond-tree.

52. A chestnut-tree.

53. f. 47 *b*. A bunch of grapes.

54. An olive-tree.

55. f. 48. A hive like a top-hat, with two bees by it.

56. A lump of salt.

57. *De eruca*. A plant of colewort.

58. f. 48 *b*. A pepper-plant.

59. *De diuersitate carnium*. Three joints of meat hung up on hooks.

60. f. 49 *b*. *De uolatilibus*. A bird with wings uplifted.

61. f. 50. *De carne cum grano cocta*. A pot on the fire.

62. *De piscibus*. Three fish in the water.

63. f. 50 *b*. Two eggs.

64. A piece of cheese.

65. f. 51. Red wine in a long-necked glass bottle.

66. f. 52. *De uino uitrino* (=citrino). A youth holding a bottle and drinking from a cup.

67. f. 52 *b*. *De aquarum qualitate*. Blue water.

68. f. 54. (*The Epistle of Marchedeus to Alexander*.) A beardless man, in red cap and robe, writing at desk, face *L*.

69. f. 58. (The *Judicia* of Adam de Montaldo.) Quite erased.

70. f. 58 *b*. *Contra Regem Alfonsum*. *Azure*, a lion rampant; *argent*, crowned *or*.

71. f. 59. ,, ,, ,, A crested bird.

72. f. 59 *b*. (A Reply to the above *Judicium*.) A white bird.

73. f. 61 *b*. *De duobus Ianue inter(f)ec(t)is*. A pigeon.

74. f. 62. *De morte Regis Alfonsi*. A sparrow.

75. *De pestilentia in Petrasancta*. A parrot.

76. f. 62 *b*. *Contra derisores uerbi dei Empulo*. A rook (?).

77. f. 63. *De uiro Perusie interfecto*. A stork.

78. *Contra Rufianas in Perusia*. A swallow and a cock (?).

79. f. 63 *b*. *De destructione Spolete*. Decorative.

80. *De priuatione Lodouici ducis Januensium*. A wagtail (?).

81. f. 64. *Judicium duorum fratrum in Senis*. Two small birds.

82. f. 64 *b*. *De pestilentia Senarum*. Similar.

83. *De mutatione status Senensis*. Decorative.

84. f. 65. *Judicium contra Romam*. *Azure*, a lion rampant *or*.

85. *De creatione Sixti pontificis*. *Gules*, a hound leaping up *or*.

86. f. 65 *b*. *Contra monicas Spoleti*. *Az*. a gryphon *or*.

87. f. 66. *In Fulgineo tempestas*. Decorative.

88. *Ibidem mirabile quid*. ,,

89. f. 67. *De Marescallo mortuo*. ,,

90. *De Florentie terremotu dicto*. *Vert* a lion rampant *or*.

91. *De flagello Florentie.* A gold fleur-de-lys.

92. f. 67 *b*. *De terremotu in Fabriano.* *Vert* an ox on his hind legs *or*.

93. f. 68. *De Judicio Pontisfracti in sancto Augustino.* On *L. vert* a lion rampant *arg.*: on *R. vert* an eagle displayed *or*.

94. f. 68 *b*. *Contra Mag. Serenum.* A helmet with closed visor.

95. *De morte generalis Iacobi.* *Gules*, an eagle displayed *arg.*

96. *De masculis depositarii.* *Gules*, a lion rampant *arg.*

97. f. 69. *De cardinalatu Innocentii Ponti.* *Azure*, a lion rampant *or*.

98. *De pontificio eiusdem.* *Vert*, a dragon (wyvern) *or*.

99. f. 69 *b*. *De uita Innocentii.* Bust of a Pope, in tiara, defaced.

100. f. 70. *Contra ducem Januensem Baptistam.* *Azure*, an eagle displayed *arg.*

101. f. 70 *b*. *De morte ducis Mediolani mirauda.* *Gules*, a serpent *arg.*

102. *De tribus flagellis regis Ferdinandi.* Red ground: a silver mule or horse, with bridle, on his hind legs.

103. f. 72. *Contra Violantinam.* *Vert*, an eagle displayed *or*.

104. f. 72 *b*. *Contra Fr. Ambrosium generalem inaudita.* A helmet with closed visor and gold crown.

105. f. 73 *b*. *De morte Sixti Pape.* Silver dragon on blue ground.

106. *De morte Imberti Galli.* Silver bird on green ground.

107. f. 74. *In Verulana ciuitate mirabilia.* Decorative.

108. f. 75. *Contra M. Andream Alexandrie.* Decorative.

109. f. 75 *b*. *Contra incredulam mulierem.* *Gules*, an eagle displayed *or*.

110. f. 76. (Second series of *Judicia.*) Brother Adam, a cowled monk in black, in a pulpit, preaching: the heads of his audience are seen on *R.*

111. f. 78 *b*. *Mors Angeli Zacharie.* Decorative.

112. *Contra Rusticum Sculcianum.* Decorative.

113. f. 79. *Predictio aduentus generalis.* Decorative.

114. f. 79 *b*. *De morte Pauli Casalis.* Decorative.

115. *De Francisca sterili.* Decorative.

116. f. 80. *De Jacobella Romana.* Decorative.

117. *Pro muliere abortiuorum libera.* Decorative.

118. f. 80 *b*. *Liberatio F. Ade a quartana in Fide Jesu Christi.* Decorative.

119. f. 82. (Address to Innocent VIII.) *Initial.* Gold, larger than usual, with white branch-work on ground of blue, red and green. A bird on *L.*

120. *Lower margin.* *Papa Innocentius*, in red cap and cape and grey habit. On a seat, draped and canopied with red and *semée* with gold flowers, on a red carpet with key-pattern in silver. He takes a book from *Frater Adam*, who kneels on *L.* bearded, in black habit, and holding a roll (?) in his *L.* hand.

48. P. Ovidii Nasonis Metamorphoseon Libri xv.

Formerly the property of Jos. B. Yates, Esq.

Vellum, $9\frac{1}{2} \times 7$, ff. 164, 36 and 37 lines to a page. Cent. xv (1457). In a good small Roman hand.

Binding: purple morocco with gold tooling, by C. Lewis.

On the fly-leaf is this note in Mr Drury's beautiful hand:

Ovidii Nasonis metamorphoseon libri omnes paginis centum sexaginta et tribus conscripti membranaceis.

Coll. et perf. invenit H. Drury.

compegit C. Lewis.

Hic codex exaratus est ante Principem Ov. Met. Editionem annos quatuordecim.

Opus est autem ut ex fine exemplaris innotescit Laurentii Antonii domini Laurentii de Ridolphis 1457.

C. η. 1.

This is a most elegant MS. on vellum, written in a small and beautiful Italian hand with illuminated capitals.

It was purchased by the former owner at a very considerable price from the Saibante Collection.

Collation: a^{10}–r^{10} s^{4}.

The decorative work consists of: (1) a partial border to f. 1 of white branch-work on a ground of red, green and blue: in the lower margin a wreathed medallion with the Ridolfi (?) arms, *azure* a mountain *or*, over it a bend dexter *gules*: (2) a small initial, of white branch-work on blue ground, to each of the fifteen books.

On f. 163 *b* is the colophon in capitals:

Laurentii Antonii Dn̄ī Laurentii De Ridolphis hoc opus est. A.D. MCCCCLVII. FLOR*entiae.*

Mr Kearney notes that this owner was probably the son of Lorenzo Ridolfi, one of the commissioners sent by the Florentine Republic in 1404 to congratulate Innocent VII. on his accession to the Papacy.

49. Marci Tullii Ciceronis Orationes.

Purchased from Messrs Ellis and Elvey, July 1894.

Vellum, $10\frac{1}{2} \times 7$, ff. 216, 32 lines to a page. Cent. xv (1480), in a small, fine Italian hand.

Binding: new brown morocco with gold tooling.

It has the book-plate of Robert Samuel Turner.

Collation: 1^{10}–21^{10} $22^{6(?)}$.

Contents:

Marci Tullii Ciceronis pro A. Cluentio Oratio	f. 1
Pro Domo sua ad Pontifices Oratio	33 *b*
Pro P. Sestio Oratio	57
Pro L. Cornelio Balbo Oratio	77 *b*
Oratio antequam iret in exilium	88
Oratio post reditum (spuria)	92 *b*
Oratio III. de lege Agraria	97
Oratio I. de lege Agraria	99
Oratio pro Caelio	102 *b*
Oratio pro C. Rabirio perduellionis reo	116
Oratio pro Q. Roscio Comoedo	121
Oratio pro M. Fonteio	128 *b*
Oratio pro A. Caecina	135
Oratio II. de Lege Agraria	151
Oratio in Vatinium	168
Oratio in Pisonem	174 *b*
Pseudo-Sallustii in Ciceronem Inuectiua	192
Pseudo-Ciceronis in Sallustium	193
Oratio in Catilinam I.	196
,, ,, II.	201 *b*
,, ,, III.	206 *b*
,, ,, IV.	211 *b*

Ends f. 216, prestare possit.

The decorations of the volume consist of: (*a*) a border on f. 1; (*b*) of an initial (usually in gold on parti-coloured ground of red, green and blue with gold ornaments) to each of the orations after the first. None but the first oration has any title.

The border on f. 1 is very good. It is of open work interspersed with genii, jewels and birds, and contains several medallions with Medici badges.

At the top are three, with

(1) Fan-like ornament.

(2) Fire.

(3) Flaming branch made into letter S.

On the *L.*:

(1) Youthful bust.
(2) Flaming branch.
(3) Youthful bust.

At bottom:

(1) Flaming rock.
(2) Medici arms in a wreath: *or* seven balls, *gules*.
(3) Letter A made out of flaming branches.

On *R.*:

(1) and (3) busts: 3 is defaced.
(2) Fire.

The title is in gold letters on a blue label with gold frame.

Initial A. Outside the letter is a green and gold ground. Inside it the ground is blue, with a half-length of Cicero, beardless, in red gown over blue robe, holding a book.

50. Cassiodori Epistolarum Libri xii.

Purchased from B. Quaritch, June 1895.

Vellum, $13\frac{3}{4} \times 9$, ff. 265, 33 lines to a page. Cent. xvi (1510).

Binding: brown leather with silver and blind tooling and the arms of Leo X. (1509—1519), surmounted by a tiara, painted in the centre of each cover.

It contains two book-plates of stamped leather, one "Ex Museo L. Double": the other that of Ambroise Firmin Didot, 1850.

It is written throughout in a beautiful Roman hand, slightly sloped.

Collation: 1^{10}–26^{10} $27^{10(?)}$ (wants 6–10 blank ?).

The first page has a partial border of very good work, and an initial of the following construction:

(*a*) Top: gold work on red ground. In the centre a medallion of the arms of Leo X., supported by two angels.

Below this is an oblong space of blue, with gold frame intended for the title, but not filled in.

(*b*) *L.* gold ground. At top three plumes, white, red and green, and a large gold ring with a gem, and a scroll inscribed SEMPER. Below this, genii, branches and roses, etc.

In the centre a medallion, gold pattern on blue colouring, a bow and ring with scroll: SVAVE. Above these, a gold N. Below this are genii, branches and roses, and a scroll inscribed in black-letter, "c(?)etenes revient."

On the *R.* margin is an obliterated black stamp.

Initial C. A half-length figure of Cassiodorus in red hat with coronet round it, red gown with blue collar, gold chain on neck, holding a blue book. Behind is a wall with arras of gold and grey-blue, and a window through which are seen hills.

Each of the succeeding books has a pretty initial.

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Ends f. 265 with *Oratio Cassiodori*; the last words are pro rerum ipsarum magnitudine dicta sufficiunt. Cassiodori Viri spectabilis liber explicit.

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